

THE TALKING MACHINE REVIEW

INTERNATIONAL

NO. 41 AUGUST 1976



Svenska Nyheter

Dragspelsskivor

Gösta Jonssons orkester, *m. refr.-sång*

MF. 170. Klackarna i taket, Fox-Trot.
Böljestänk, Vals.

MF. 174. Marknadsschottis, Schottis.
På kryss med Elvira, Vals.

MF. 175. Guldgrävarevals, Vals.
Påhittiga Johansson, Vals,

Utländska Nyheter

The Phantom Players Orkester

F. 2144. Lonely Little Vagabond,
Fox-Trot.

She's My Secret Passion,
Slow Fox-Trot.

Roy Fox Orkester

F. 2146. Mam'selle, Fox-Trot.
Someday I'll find you, Vals.



A.-B. RAGNAR FRISK

Telefoner 15862 o. 5548 — Stockholm

A.-B. HARALD WÄLLGREN

Postgiro 40529. Telefon 39577 — Göteborg

An early Swedish advertisement for Decca records.

The Decca trade-mark was registered at the Swedish Patent Office in 1929 giving Barnett Samuel as the owner (it was, in fact, only in 1965 that the owner was officially changed to the Decca Record Company). The following year Decca records were distributed by two different wholesalers, one in Gothenburg, one in Stockholm, the Decca company having at the time no office locally. In March of that year a number of Swedish artists were brought to London to record 36 sides for the local market. Theses were issued in the M-series, but with the prefix changed to "MF" for export recordings. In November, 28 more sides were recorded and issued the following year in the same series. However, these issues left gaps in the domestic M-series, which was dropped altogether¹ and a five-digit series started for export recordings. The larger countries were allocated their own "blocks" (as explained in Talking Machine Review 37) but the Swedish (and Danish) recordings were issued in the F40000 general export series. The recordings took place in August and December, 1932, and April, 1933. The musicians were from the Lew Stone and Roy Fox orchestras and included Nat Gonella, which may be of interest to collectors.

In 1933 a local branch was founded under the name of The Decca Scandinavian Agency. The recording director was the Swedish pianist and arranger Sune Waldimir. However, the sessions took place in Copenhagen and it was actually the Danish Teddy Petersen orchestra that was used, though billed as Waldimir's. At first the recordings were issued in the F 40000 series, but in 1934 the 44000 series was reserved for Scandinavian recordings. Danish recordings had a DF prefix and Swedish recordings an SF prefix. The last issue in this series (SF 44068) came in November, 1935. The label of these issues was blue. Six discs by singer Sven Olof Sandberg were issued in a special black-label SOS 44500 series. In April, 1935, the DSA took over the local representation of Brunswick and Polydor/Polyphon from Deutsche Grammophon and that same month made their only pre-war recordings in Stockholm six sides in the DSS matrix series issued on the Polydor label. After that there was no local recording activity and in September, 1940, the Siemens company took over the representation of Decca, Brunswick and Polydor until the end of the war.

In 1945 a new company A.B. F. W. Bennet took over the representation of Decca and that Autumn began issuing hundreds of English Brunswick discs with the original numbers, but with a red Decca label and a BM prefix. In July, 1946, arranger Sune Waldimir and a vocalist recorded 16 titles for the domestic market in London, the first for over a decade and the first Scandinavian "ffrr" recordings. These were issued in the new red-label F44000 series which started, oddly enough, with number 44057 (if the intention had been to continue the pre-war series it should have begun with 44069, of course). 30cm. (12-inch) discs were issued in the K 24000 series from October, 1946, to October, 1955. In 1951 the Bennet company began making local recordings in the FWB 1 matrix series. A little over 400 titles were recorded up to 1958, when the last 78 rpm disc was issued. A few years later the Decca label was taken over by the local Teldec branch and the Bennet company started a "Barben" label instead.

¹ The M-series was started anew (from M400) in May, 1932, for domestic issues only. "ffrr" = "Full frequency range recording", the advanced recording technique introduced by Decca.

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Sotheby's Belgravia 19 Motcomb Street, London SW1X 8LB

Sales will be held 15th. September & 26th. October. phone: 01-235 4311

Catalogue Series:

MF 126 - 143	1930	F 40409 - 40413	1934
MF 165 - 178	1931	SF 44027 - 44068	1934-35
F 40274 - 40283	1932	SOS 44500 - 44505	1934
F 40325 - 40330	1933	F 44057 - 44344	1946-58
F 40350 - 40358	1933	K 24001 - 24043	1946-55

Matrix Series:

CB 1 - 150	1933-34	FWB 17 - 43	1952
DS 1 - 6	1935	FWB 44 - 114	1953
SW 1 - 16	1946	FWB 115 - 192	1954
SW 17 - 32	1947	FWB 193 - 316	1955
SW 33 - 76	1948	FWB 317 - 371	1956
FWB 1 - 16	1951	FWB 372 - 415	1957

Frequencies & Harmonics

S. H. CARTER

SOME THOUGHTS ON THE FREQUENCY RANGES OF MUSICAL INSTRUMENTS

I have recently devoted some attention to this subject, and you may be interested to read about my research. The chart opposite demonstrates the frequency 'spectrum' produced by each of the instruments named, with the harmonics indicated by the dotted lines.

As you will readily see, some instruments provide a greater degree of harmonics than others, being due to their particular form of construction, individual design and the material from which they are constructed.

Few instruments of even a similar type and design have EXACTLY the same harmonic 'spectrum', and nearly all of them improve in tone with age and use.

HARMONIC OR PARTIAL TONE

A musical note, though sounding to the ear as a simple tone, is really a series of tones, consisting of the fundamental note (the one which strikes the ear) and the upper tones closely related to it both musically and mathematically, which are heard not as actual sounds blended with it, but as part of its character or quality.

These are named 'upper partials' or 'harmonics', and form the basis of harmony and of all our musical system.

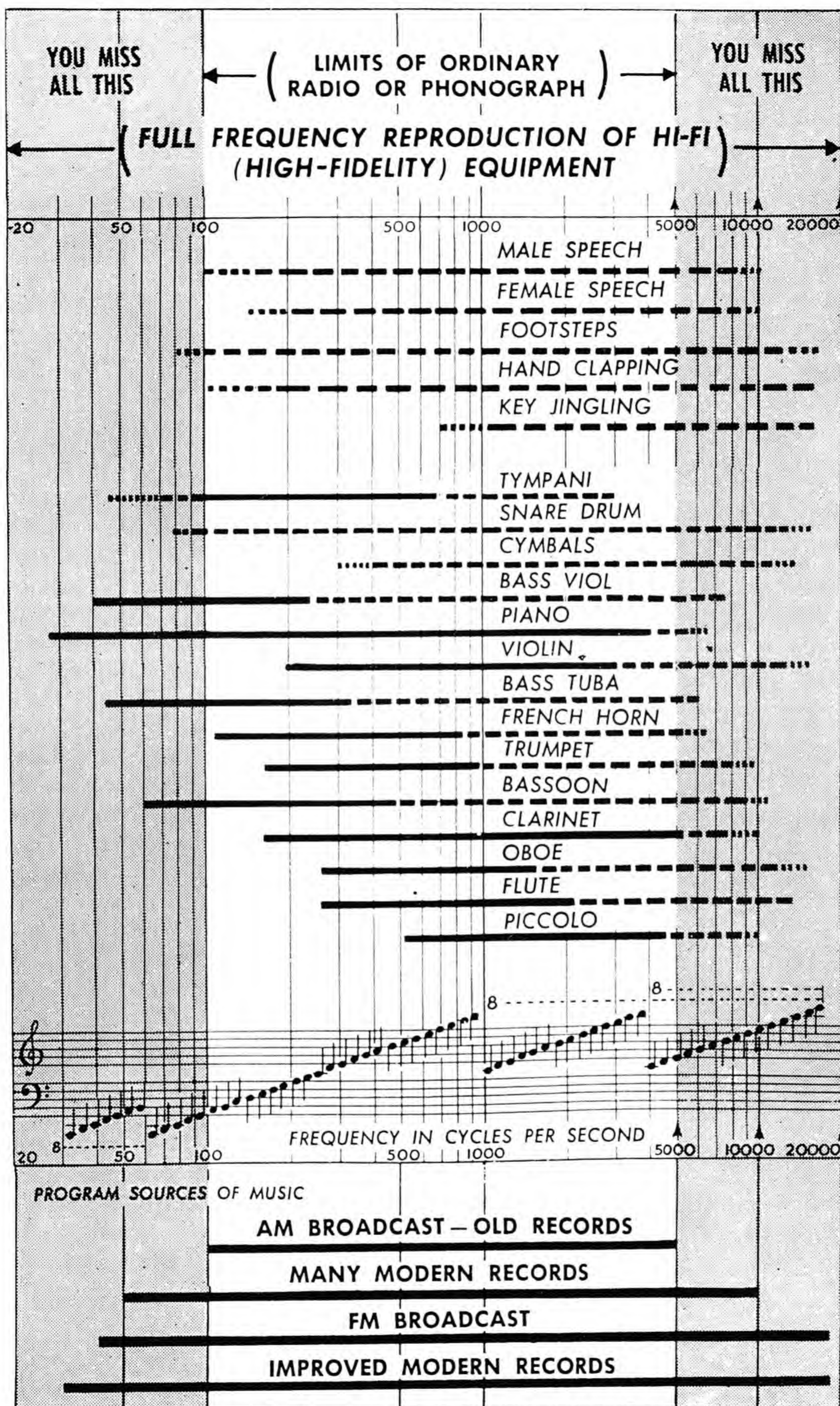
On a stringed instrument a harmonic note can be sounded apart from its fundamental, and the playing of wind instruments depends mainly on the use of the harmonics.

If a violin or similar string be plucked, vibrations are caused, and a fundamental or predominating note is given, and not only does the string vibrate but its aliquot parts also, each part having its corresponding sound.

Half the same length of string gives a note an octave higher, and one-third, a fifth above that; - one quarter, a fifteenth above (i. e. 'the double octave') and so on. These notes give the intervals of the common chord of the diatonic major scale.

OUR HEARING

At the high end of the frequency scale, the hearing varies from person to person. For



many young young people, this goes beyond 15,000 cycles per second. We should note that aside from harmonics, 5,000 cycles per second is about the highest fundamental tone that an instrument can produce.

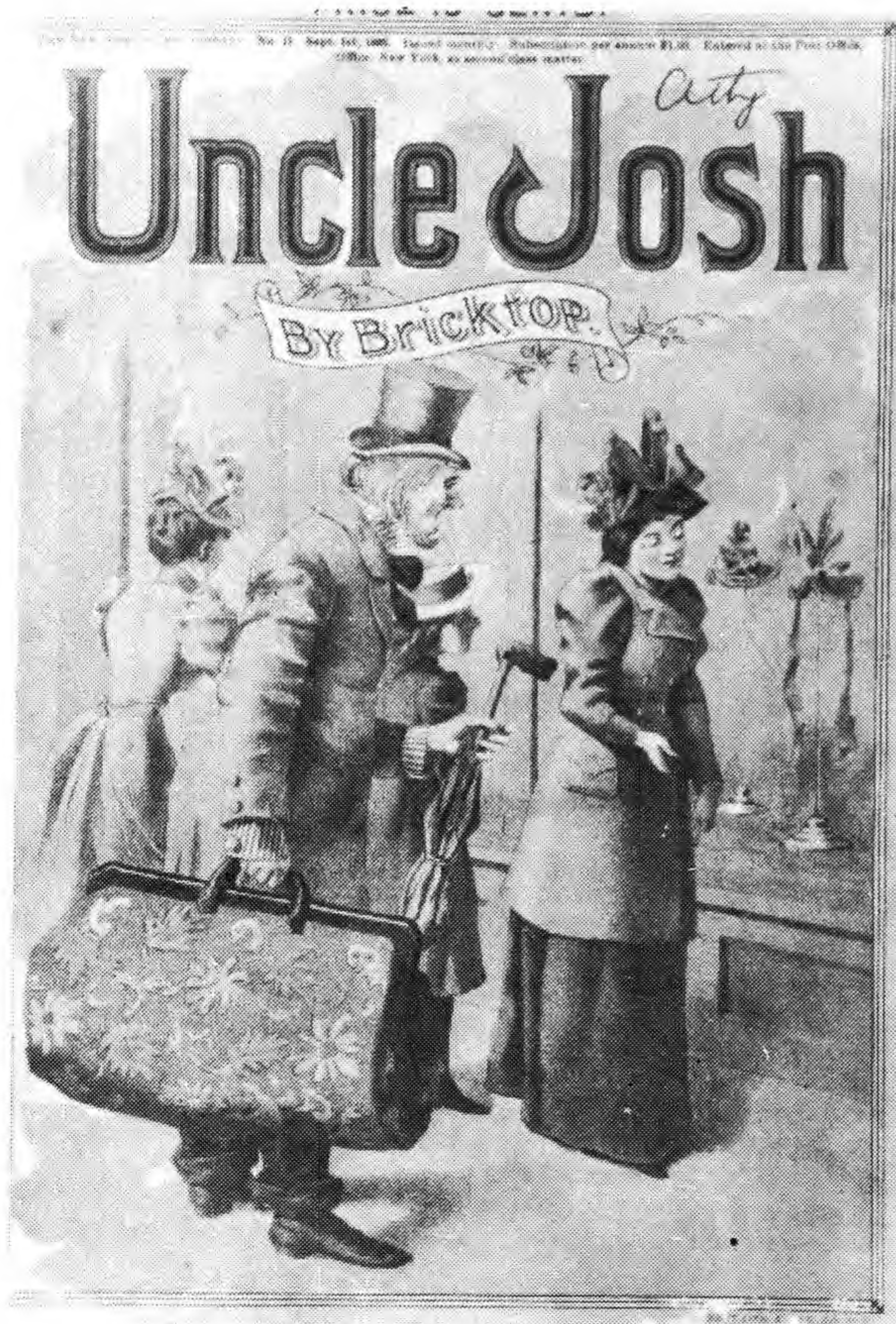
HARMONICS

No instrument can produce 'pure' tones which are uninteresting. Distinctive instrumental colour lies in the harmonics or overtones - 'partials'. These help the piano to sound like a piano and the trumpet to sound like a trumpet, et alia.

The range of the fundamentals of an instrument is shown as a solid line and the broken line extensions indicate the harmonics.

Uncle Josh before Cal Stewart

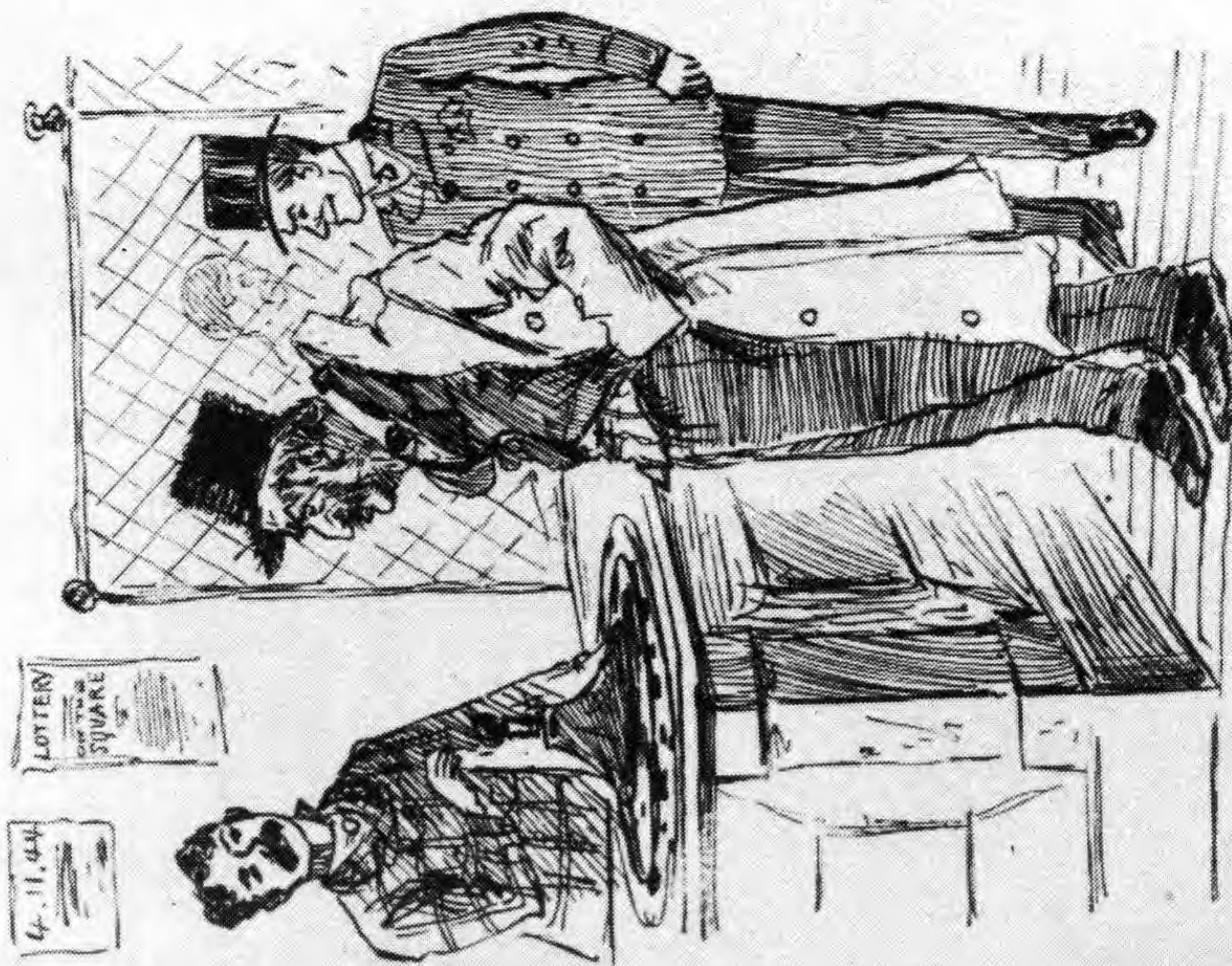
Peter Betz



Perhaps I am dead wrong but I always assumed that Cal Stewart originated the character of Uncle Josh. Now I begin to wonder. I have at hand a curious old work titled "Uncle Josh, or, the Sharps and Flats of New York." Published by Frank Tousey, Publisher at 34 & 36 North Moore Street, New York., this soft covered book was entered for copyright in 1892 and issued to the public as 'New York Comic Library No.11 on 1st September, 1893, at a cost of ten cents. The series could be subscribed to for an annual fee of \$1.00.

The book is approximately 5 x 7 inches in size and about $\frac{1}{4}$ inch thick, containing 53 pages. It is 'handsomely illustrated' by Thomas Worth in the form of a dozen full page line drawings in black and white, with a six colour cover illustration (as shown to the left).

No, there is no mention of Cal Stewart as author. Indeed, the author's name is hidden under



"Come on!" and down he plunked a hundred dollars, and of course he lost it.



"Ah! How do you do, Mr. Loring, and how are all the folks over in Red Bank?" asked a young, good-looking fellow, who at that moment tapped him on the shoulder.

the false name of 'Bricktop'. Bricktop was responsible for ten of the eleven works in the series, the exception being 'Columbus the Discoverer', by 'Duke Ragbag'. No, I am not kidding you. The other grand tomes by 'Bricktop' are 'Mulligan's Boarding House', 'To Europe by Mistake', 'Joining the Freemasons', 'Our Servant Girls', 'Zeb Smith's Country Store', 'On a Jury', 'Mrs. Brown's Boarding House', 'Henpecked', and 'A Bachelor's Love Scrapes'. I am told by a book collector that these books were typical of the sort sold for amusement on railways, in hotel lobbies, and via subscription, as late as the mid-teens of our own century. My interest in it was naturally aroused because of the use of an 'Uncle Josh' character at a date earlier than I thought Cal Stewart used the character.

In Mr. Petty's excellent account of Cal Stewart, in 'Talking Machine Review' 20/21, he assesses the commencement of Uncle Josh recordings as somewhat later than September, 1893. The concern with this present book relates then to whether it was written by Stewart, whether or not Stewart might have used such a book in developing his own rube character, and, finally, if Stewart did not originate the character, who did and how far back before 1892, the year this book was copyrighted, does the character of Uncle Josh extend in one form or another.

The basic theme of this story is how Uncle Josh comes to the city and what trouble he causes because city life is new to him. This identical theme runs through most of Stewart's "Josh" recordings. This Josh is not Punkin Center's "Josh Whethersby", however. He is introduced to us as Joshua Baxter from Goose Hollow, New Hampshire, come to New York to look for a grand daughter who has run off with a 'city feller'. The first person he runs into is a fellow known in those bygone days as a 'bunco steerer'. He cons this Josh into losing three hundred dollars on a wheel of fortune but Josh's luck turns afterwards and he meets a distant relative who is married to a wealthy New Yorker and is invited to stay with their family. This sets the stage for several ridiculous scenarios, followed by another form of bunco. This time Josh gets the best of the con artists, or his revolver does as he gets the drop on a 'jealous husband' whose 'wife' has set Josh up in a fake, compromising situation. Josh then becomes the guest of honour at his rich relative's home, during which he unmasks the fellow who ran away with his grand daughter and subsequently locates her with all ending well.

So much for the story which is perhaps typical of its day. While the Josh in Bricktop's book is not identical with Stewart's characterisation, Stewart's Josh frequently used the expression 'Gosh All Hemlocks' and this expression is used in the 'Bricktop' story as well. The basic characterisations are identical and the mechanical aspect of the plot - to use the country character in the city as a source of humour - is similar to that of our well-known Stewart character. There is a record "Uncle Josh and the Bunco Steerers" but I have never had a copy of it, so don't know if its contents are related to the Josh-Bunco scenario in this book.

By now the reader is looking for a point to this, but I have none beyond the desire to spread news of this little book's existence and let those who know more about Cal Stewart assess its importance and position, if any, regarding the evolution of the Uncle Josh character brought to memorable perfection by Stewart.

* * * * *

"From Tinfoil to Stereo" by Read & Welch available from
Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England. Paperback £6.20, hardback £12.35
Vestal Press, P.O. Box 97, Vestal, New York 13850, USA. Paper \$9.95, hard \$19.95. All inc. post.

Unsere Reise um die Erde.

Editor's note:

Fred Gaisberg was the pioneer of globe-trotting recording engineers. After him many others working for the Gramophone Company were called upon to travel all over the world. Recording engineers of other companies had similar tasks, but little autobiographical detail survives. Heinrich Bumb, one of the partners owning Beka records started out on a world recording tour in 1905 of which general description was published but it contained few precise details of recordings made. Many of his recordings were issued and one has read in the German press letters complaining that while Beka could issue records of foreign music and song, they could not record the excellent folksongs of Germany! The Gramophone Company also recorded Sheik Jussuf (Yussef) who, it seems, was monetarily astute!

THE GREAT BEKA 'EXPEDITION' 1905-6

Translated and adapted by John Want from a series of articles written by Heinrich Bumb and published in Der Phonographische Zeitschrift in 1906.

The 'Beka' expedition left Berlin on 5th. October, 1905, on the long train journey, via Vienna and Budapest, to the first stop: Constantinople. The journey was uneventful, save for a minor collision near Belgrade in which two people were injured and a goods train wrecked.

The Beka team found Constantinople impressive from a distance but primitive and filthy inside. They saw the sights - the caravans of the numerous pilgrims on their way to Mecca; they saw the bridge across the Bosphorus linking Europe and Asia. There was also a foretaste of today: attempted bomb outrages against the Sultan led to very tight security control and their recording equipment came under disagreeably close scrutiny. But they made a number of vocal recordings, accompanied by original Turkish instruments.

From Constantinople they travelled on the 'Ismailia', via Athens, to Alexandria where they caught the train to Cairo. In that city the efforts of the British Police to make it a very different place from Turkish cities such as Constantinople, impressed them greatly. The weather at the beginning of November was agreeable: 24 to 26°C in the shade and they took advantage of it to see the city.

Negotiations had been under way for nine months with Sheik Jussuf, the "Caruso of the East" and bore fruit. He was contracted to record fifty numbers exclusively for Beka for the not inconsiderable sum of 26,000 Francs. This large fee caused the members of the ensemble who were accompanying him also to stand out for excessively high payment and the Beka team lost more than a week of work through these arguments. As a result they found themselves in Cairo in Ramadan. During this time they could only record at night - from 10 p.m. to 4 a.m.

By means of a bribe they quietened the conscience of a priest who finally consented to sing for them parts of the Koran. These recordings were made in the middle of the night in the greatest secrecy and behind the locked doors of a specially-rented house.

After the recording sessions in Cairo were complete they continued their journey, via Port Said, to Bombay. At Port Said they joined the P. & O. "Victoria", which took them through the Suez Canal to the Red Sea with its winter temperature of 35°C in the shade and little difference in temperature between day and night. Life was lively on the "Victoria", which was carrying the newly-appointed Vice-consul of India, the Earl of Minto, with his family and staff. Incredibly in this sweltering heat there was a fancy dress ball on board

and deck sports were the order of the day. But in Aden, the Beka team (and the new Vice-consul) had to transfer to the "Peninsula" as the "Victoria" was bound for Australia. How they loathed this ship, and their first class "penthouse style" cabins apparently just over the propellor (one only?) that took them across the peaceful Indian Ocean to Bombay!

On arrival in Bombay the "Peninsula" was greeted with warships, dressed overall and with salutes fired from their guns - greetings of course to the new Vice-consul. Once landed they settled into the Esplanade Hotel only to be wakened early by further noisy greetings to the Vice-consul. But once work started they succeeded in Bombay (and subsequently in Calcutta) in recording a total of over three hundred pieces in a variety of languages. The dealers, who were brought to the recording sessions by the Beka agents, were mostly Parsees. During their stay, the Beka team attended a Parsee wedding.

The agents, who were also the importers of cycles and cars, drove them one Sunday around the outskirts of Bombay. By luck singers from Lucknow and Benares were in Bombay at the end of the main session and the Beka team was spared a journey to these other cities.

From Bombay they took the train across India to Calcutta, a journey of forty-six hours. Calcutta was more impressive: the recordings less successful. Their Bombay agent had recommended a good friend in Calcutta who was a busy man: so he recommended another friend. The latter could not personally accomodate their wishes so he placed his friend at their disposal and this friend finally engaged a deputy - all at their expense. The deputy should have established the repertoire, recommended and engaged the right artistes and have attended the recording sessions to ensure that the right pieces were sung in the right languages, etc. The Germans soon realised that they would achieve nothing in this way - at least not in a foreseeable period. At every engagement long negotiations took place between all the friends which they could not understand. It was obvious that these negotiations had one purpose: to ensure that disproportionately large commissions would be distributed among the Indians. The Beka people saw they were to be cheated and after a short while decided to terminate the recording programme. They then engaged someone else and set him the task of hiring the artistes - this time working to a maximum price. While he set about his work they paid a visit to Darjeeling. While they were there, the man in Calcutta made the necessary arrangements and when the Germans returned, the recordings were made successfully.

On 21st. December, they left Calcutta for Rangoon, joining the "Palatina" of the British India Company for the journey down the Hoogly River and then across the Bay of Bengal. They were glad that the sea was calm throughout the voyage for there were only six lifeboats for some 1300 passengers. The boat dropped anchor in Rangoon on Christmas Day. There they visited the great golden pagoda & saw for the first time working elephants, busy at great woodyards. They came to know the enormous burmese crows that flew into their rooms to steal food, the numerous mosquitoes and long lizards.

Whereas the recordings in India had been of single pieces - as in Europe (then) - complete plays in sets of 50 or 60 records were recorded in Burma. Each theatrical company had its own box office success and a complete comedy was recorded from each of three companies.

The artistes, in terms of their demands were already quite european. For one day's work each company asked for a modest 3,000 rupees. The whole troupe of some 25 persons would come with its own musical instruments to a bungalow rented for the recordings. It took a

deal of effort to persuade the performers to arrange the instruments in the best way to suit the equipment. After endless tests and frequent changes in the scoring, everything fell into place and the recordings were made when the temperature was 36°C.

After a stay of eleven days, four of which were spent waiting for the Singapore steamer they left Burma on 5th. January, 1906, on the merchant ship "Virawa" which was carrying 40,000 sacks of rice and which (mercifully) only accepted a limited number of passengers. Belonging to the British India Steam Navigation Company they felt it could justifiably claim to be the worst ship which they had so far used. The food was awful, the cabins full of ants and cockroaches. The saloon was at the disposal more of the coolies than of the passengers. Scheduled to reach Singapore on 11th. January, it made a 22-hour stop in Penang and the Beka team spent a welcome day ashore before continuing to Singapore.

Arriving there they found telegrams instructing them to go at once to Batavia in Java and set off the next day, Sunday 14th. January, 1906, on the steamer "De Klerk" of the Royal Dutch Steamship Company. Here the cleanliness, the spacious cabins and the food were greatly to be praised and they enjoyed the ceremony of "crossing the line". After a forty-eight hour journey they reached the harbour of Batavia and a twenty-five minute train ride took them to the city centre. It was just like a big Dutch city. They contrasted the stiff etiquette of British Colonies and British ships with the apparently agreeable informality of the Dutch. Above all they discovered the joys of "Reistafel" (Rice Table)

In two days they recorded a number of the so-called "stamboul" songs and a series of Javanese songs with the characteristic "gamelang" accompaniment: and they suffered two days of tropical rain. Then they returned to Singapore on the steamer "Van Swoll".

While they were in Java preparations for recording were being made in Singapore and they were able, in just three days, to complete their scheduled recordings. They then set sail on the North German Lloyd steamer "Déli" to Bankok, finding themselves "once more on German soil; German language; German cleanliness".

Barely was the "Déli" out of Singapore when a north-easterly monsoon set in which lasted until the next day and made them very ill. After a three-and-a-half day journey they landed in Bankok, capital of Siam. Their stay in that city was short and they were preoccupied with business. Although the rainy season was over by the time they arrived the heat was unbearable, the city swarmed with mosquitoes and the hotel conditions miserable. They sought to leave Bankok as quickly as possible.

On 31st. January, 1906, they re-boarded the "Déli" for Singapore where they stayed a further seven days, during which time they went sight-seeing. On 12th. February they set sail in the P & O merchantman "Java": allegedly, as so often in P & O boats of that time, the food was miserable and the cleanliness only "moderate". They reached Hong Kong on 18th. February, to be greeted by thick mist and rain. The weather was so cold that they had to change quickly into winter clothing. They admired the business integrity of the Chinese and recalled that in preparing goods for that market the greatest attention needed to be paid to detail - even to achieving the precise colour of record sleeves.

They found in Hong Kong very strong American competition. The Columbia Graphophone Company had just finished its latest recordings - said to be of 1,000 titles for which fees of \$50,000 had been paid. "Victor", "Grammophon" as well as "Zonophon-Records" and "Odeon" were represented in the Colony.

They were able to record for South China in Cantonese of both dialects. They also managed to engage a Chinese theatrical company from Canton for ten days and one from Swatar for four days. They found a suitable house for the recordings, which were made on the second floor between 9 a.m. and 4 p.m. each day. The first floor was used as an opium den! After recordings in Cantonese were complete they recorded a series of womens' songs and then followed a series "Artistes from Swatar".

This "great artistic pleasure" came to an end at last and with a light heart they packed up, staring at the comic spectacle of what they had left behind: gongs, basins and the inevitable wooden clappers.

They had to wait two days for the next steamer and used this time to take the boat to Canton, eighty-five miles away in China. They engaged the services of a guide who showed them some of the sights of that bewildering city, and returned on Friday 9th. March - just in time to catch the Japanese ship "America Maru" for Shanghai. Its splendid accomodation confirmed their views of the backwardness of P & O. They reached Wusong three days later and in the tender sailed the twelve miles up the Wusong River to Shanghai, the european quarter of which was in a very tense state and which was training daily its own army of volunteers - a result of the recent Chinese insurrections. As usual they saw the sights of area but found the temples of Buddah and Confucius of little interest.

Negotiations with the various theatrical companies and well known artistes took about a week. Their demands for 300 Tael per song were in no way exceptional. They recorded pieces, partly as single items, partly in series of ten to sixteen records in the three main languages of North and Central China.

Three weeks after arrival - on 6th. April, 1906, they left on the "Nippon Maru" of the same Japanese line as the boat that had brought them to Shanghai. Their destination was Japan. They sailed away in thick fog and off the Japanese coast the boat nearly came to grief since it got itself trapped in a very narrow rocky strait. With steep rocky cliffs on each side it dropped anchor for the night, extricating itself successfully the next day and then docking in Nagasaki. Once landed, they visited the Shinto temples and also saw mines, torpedoes and other relics of the recent Russo-Japanese war. They continued their journey by boat to Yokohama, the main port for Tokyo and reached that city after a thirty-minute train ride.

Tokyo was busy honouring the victors from the battlefields of Manchuria and only when the festivities were over could recording begin. For this purposes a small house had been specially equipped. Its ground floor windows had been glazed (rice paper was normal for windows) and this became the reception area for artistes. Upstairs was used for recording. The Japanese recording sessions were the most boring and time-consuming of the whole journey. They were already accustomed to artistes being two to three hours late but in Japan, when the artistes arrived, amid endless bowing, compliments and greetings they first took tea and then smoked a pipe. Only after a further hour were they prepared to think about the purpose of their visit. No sooner were the artistes and their instruments located properly, a test recording made and the reproduction declared "satisfactory" by the experts, but endless changes were introduced - either in the placing of the artistes, in the location of the instruments, or in the arrangment of the recording horn - and so on.

Germany had opened its training establishments to the Land of the Rsing Sun. It was

proud to be able to send its best sons to Japan as instructors in the Japanese Army and Navy as well as to send engineers to establish factories and teachers to educate Japanese youth. It had, moreover, shown the Japanese who came to study in Europe everything that they had wanted to see. But the Beka team found that Europeans would hardly believe that as soon as the Japanese had seen enough, they hurried home to copy. As soon as an article of European origin was imported into Japan in large quantities, factories were set up in Japan using cheaper labour and avoiding the considerable customs duties levied. The result: import of finished goods became impossible.

This had not hindered the continuous growth of trade with Japan. But the pattern of trade had changed with considerable reduction in the import of finished products and a great increase in the import of the semi-finished products and raw materials.

They saw the sights of Tokyo, visited Japanese houses and formed a bad impression of the Japanese businessmen in particular. Interestingly in Tokyo there was an exhibition of booty from the recent Russo-Japanese war. 70,000 firearms were exhibited in pyramids together with several hundred other guns. As far as the eye could see there were munitions munition wagons, as well as pyramids and gates of honour that had been made from Russian weapons.

From Tokyo they travelled by train on its five-and-a-half hour journey to Nikko where they made more recordings. At last they could start to think about the journey which was to be via America. After returning to Tokyo they left Yokohama on the "Hong Kong Maru" bound for San Francisco via Honolulu. Reaching Honolulu they met the music director, Herr Berger, another Berliner and former musician from the 2nd. Regiment of the Prussian Guards. Berger with a "Kapelle" of forty locals conducted music- some classical - in a public park in front of the hotel terrace.

Next day they continued their seventeen day voyage to San Francisco having received news of its earthquake just before they left Japan. The impression of misery and damage there was indescribable - deserted streets, wrecked homes and above all the bewildered population. As quickly as possible they took the Sothern Pacific Railroad to Denver, thence by way of Chicago and Buffalo to New York. On 7th. July they boarded the "Amerika" and on 17th. June, 1906, almost nine months after starting their journey, they were back home in Berlin.

* * * Your Editor would be interested to hear from any collector or Institution possessing any of the Asiatic or Egyptian recordings made by Beka. Some were issued from this expedition and subsequent sessions. They were discussed in tDer Phonographische Zeitschrift and musical examples printed for comparison with European music, itself an interesting study. I should particularly like to hear Sheik Jussuf (Yussef) on Beka or G & T (or subsequent labels). He died shortly after these sessions.

A Trio of Auctions

C. Proudfoot

Alas, the commercial side of collecting is much to the fore these days, and regular sales of Mechanical Music have been the feature of the London salerooms.

Within less than a month recently, there have been three such sales, and it may be interesting to take a look at the trends displayed in them. To avoid suspicion of advertising or other 'vulgar prejudice' I shall refer to the three salerooms concerned as A,B,C.

At A there was one phonograph the like of which nobody had ever seen previously, and

another which few had met "in the flesh". The first was an unidentified but beautifully-made hand-driven wax-cylinder phonograph of the early 1890's, the second a Lioret Model A of the turn of the century. Both sold for £900, and interesting reflection on the fact that rarity alone is insufficient: a machine that is seldom found but carries a well-known name is worth as much as one that is earlier and unique but anonymous. This sale was notable for the high prices paid for quite commonplace machines; the Japanese buyers, it seems, have a penchant for flower horns, for a Fireside with its correct horn reached £200 and even an ordinary model B Gem with such a horn made a staggering £130. An oval Tyrela (one of those nasty things that looks as if a jerry lives in the internal horn) made £80, and there was a certain amount of interest, for the first time at an auction, in the late HMV and Columbia cabinet models.

At auction house B, similar trends were apparent: Christopher Stone's EMG Mark Xa, catalogued as an 'EMG Expert Senior' (on the lines of house C's 'Symphonion Polyphon') made £200, although it was in no better condition than when it amazed everyone thirteen months previously by making £130 at A (who also wrongly named it as XB). Once again, the Japanese were responsible for this handsome profit, but they showed no interest in a very rare Edison business phonograph similar to that on which Nipper listened to His Master's Voice before Mr. Barraud's historic visit to Maiden Lane. At £200, this was a snip. Like anonymity, associations with office routine do not help a phonograph to sell, although this early one is closer to the domestic type than the Dictaphone, and dates from a period when domestic phonographs were even rarer, I fancy. Less of a bargain was a plaster Nipper at £220, illustrated in the catalogue listening to a Style No.3 Gramophone of the 1902-4 era with its elbow and soundbox back-to-front. This made £360, a return to the price level of several years ago when a 'proper' Dog Model sold at A for £336.

At C, prices were generally more moderate, although the cataloguers from both A and B were both present and were seen bidding for one or two lots and thus ensured that there were no astounding bargains. An Amberola 75 minus its cylinder drawers but otherwise in good condition, did well at £250, but a Columbia AB failed to reach its reserve and was bought in at £260. Someone must have been very optimistic. A Triumph D mechanism, mounted in a home-made case and with its Diamond B reproducer irrevocably converted into a pick-up, made £48 - quite a loss for someone who had paid £90 for it at B in April, 1975.

As a collector one might feel disinclined to place one's machines with an auctioneer who cannot tell a Model C reproducer from a Model C phonograph, but one is nonetheless grateful to those owners who do, thus providing a refuge from the exorbitant prices of A & B.

Mould on Wax Cylinders

P. Morris

During my brief time as a collector, I have handled and examined many mouldy wax cylinders. I have also successfully made phonograph "wax" or mass and know most of its constituents.

When talking of mould, I refer to three distinct types. There is a dark brown variety which, if in large quantities ruins a record, but when less prevalent, renders it crackly. Then a white powdery kind, which in small amounts is usually inaudible, but in larger amounts produces an annoying hiss, and fogs the recording. Finally there is the transparent blemish which tends to remove the grooves completely. I hope these descriptions are readily identifiable. I later refer to these moulds as M1, M2 and M3 respectively.

Examination (usually with the thumbnail) of the different makes of cylinder reveal differences in composition. An Edison Amberol is different from a Pathe¹ wax, which is different from a Clarion, etc., etc.

Being interested in chemistry, I have conducted many experiments, and am of the opinion that the type and amount of mould and damage produced varies with the composition of the mass employed.

I am sure we have all wondered how to cure mould. A number of cures have been suggested, ranging from simple Potassium permanganate solution (which I have used but which does not seem to work), to the difficult to obtain Phenyl-mecunic acetate (TMR No.1, page 11) but which is a preservative rather than a cure. I believe that if we are to cure this trouble we must find out how it occurs.

A typical mass for brown cylinders would contain:-

Stearic acid, oleic acid, oxides of lead/aluminium, caustic soda, ceresine/paraffin wax, a resin - e. g., colophony.

I am still experimenting to see if the mould prefers one constituent. In the meanwhile I publish my findings so far in the tabulation below. It will be noted that the softer cylinder accumulates mould more readily, of the white variety (M2), while the harder the cylinder the browner the mould, and the hardest cylinders have least mould.

(Your Editor comments, does it depend upon one constituent which controls hardness?)

<u>Make</u>	<u>Hardness</u>	<u>Mould Characteristics</u>
(brown wax)		
Pathe		Easily acquires really thick areas of white crusted mould.
Edison Bell	Soft, waxy	On later Columbias, brown mould. M1 & M2.
Columbia		
(black wax)		
Edison	quite soft	Have never seen a mouldy one
early, nameless		
Standard	Quite hard	Really dense brown mould. Varies from spots to totality. M1
Amberol and		
last 2-minute	Very hard	Have never seen a mouldy one
Edison Bell		
early	Quite soft	White. M2
late	hard	Brown. M1
Pathe ¹	Soft	Copious quantities of white. M2
Sterling	Quite soft	When they do mould, white. M2
Clarion	Quite hard	Brown M1
Columbia	Varies	All types found in abundance

Makes not shown I have not studied in sufficient number, and ask readers to accept this as the first stage in my researches.

I would be grateful if readers would contact me to help in this "mission" to prevent or reduce the possibility of an attack by mould for it is too late once it has lived off a

favourite recording so should welcome general comments and any other useful information.

Another part of my research includes my attempts to make and record my own wax cylinders - but that is food for another article.

Editorial comment again: A cylinder recording, once attacked by mould, cannot be restored to its original state because the mould feeds off the wax containing the sound waves. Once it has so fed, it is too late! Mr. Morris's basic research into types of wax may be of vital importance for the preventative to one type of mould may not work on another and different moulds may favour different makes of cylinder. This area of research will also depend upon having sufficient samples of live mould!

JOHN BULL -- Research

John Bull Records were produced by a firm which had them pressed by others thus they have a variety of unrelated non-consecutive catalogue numbers. It is impossible to compile a numerical listing on one's own, or to know if such a listing is complete.

Here we give two examples. They are from two different major German firms.



Above, the record is from Beka, having a regular Beka single-face number, 40911.

To the left, the record is from Favorite, having the single-face number 1-67156 and a date 13.12.10 (we do not know if this is a recording or processing date).

Around the labels of both the single-face number was pressed into the shellac.

We invite your assistance in our detective work from which we will build up a catalogue of John Bull Records as we go along.

Please send us F U L L details of A N Y John Bull Records you may have. Copy every little detail off the label, telling us whether it says, "Pressed Abroad" or, "Manufactured Throughout in Britain" (etc.) Tell us about anything pressed or inscribed into the shellac around the label. For instance, I have one looking like a flush G & T pressing, but it has Bfd inscribed into the shellac like a recording engineer's initials. Does anyone know him?



A different artiste may appear on each side. All types of music were covered, but the most important would appear to be from the Music Hall, e.g. Harry Champion, Billy Whitlock, Will Terry. Representing the concert singing is Robert Carr, etc. There are the Guards Bands too. Though the existence of anything may be revealed by our corporate study.

Favorite labels often have shapes cut from them, sometimes several in a row. From that depicted opposite are cut an oblong, a square and a diamond in a row just to the right of the title and artiste.

Commencing in our next issue we shall have a John Bull page reserved for all the information readers submit.

E. Bayly
19 Glendale Road
Bournemouth BH6 4JA

Send all minute details to

EDITORIAL

Within eleven days of despatching the June issue air mail I received a tape copy of the Rudolf Valentino record from Bert Gould of San Francisco. It was most interesting to hear the "exposure" of this hero of the silent films. In my opinion he was no rival for Caruso nor would he have been accepted even for the chorus of your local amateur operatic group, judged by his voice. Nevertheless, I am delighted to have it as an interesting historical sound document.

People in Britain should always keep the record department of Woolworth's stores under surveillance for there are occasional cheap lines of long play records at 49 or 50 pence which include re-issues from 78 rpm discs or early LP's, in all tastes of music. It usually entails turning over a ton of outdated pop songs sung by unknown singers, but it can be very rewarding. Perhaps Woolworth's and other big stores in other countries do the same.

Frank Andrews has received a ton of interesting correspondence resulting from his Fonotipia part one in our last issue. He will answer many of them through these pages at the end of the series if your topic does not arise as we go along.

We thank all those who wrote out of interest in the posthumous article by H. O. Merriman. Really, we should be grateful to Edward Moogk who in his wisdom recognised it as something needing to be published publicly.

The death occurred during June in Australia of Amy (née Robinson), the widow of Billy Williams, at the age of nearly ninety-six. Their two sons had died during the past eighteen but their two daughters survive. The majority of Billy Williams' papers, photographs, documents, manuscripts, etc. was presented to the National Library of Australia a few years ago.

ARTICLES WANTED

DESCRIPTIVE

We always need articles for inclusion in The Talking Machine Review, especially about your phonograph/gramophone machines. Descriptions, pictures, expanded diagrams. How you repair them, any hints on repairs. Drawings of parts you make, etc, and how you make them. How you repair, clean, restore, imitate, cabinets. Any labour - saving devices or tools you have evolved to help you do all this. I always purchase "descriptive" records whenever I encounter them in piles of old records. I have often wondered how many of them were made. It might not be a difficult task to seek them out from a catalogue of a big company, but with small makes one must wait until actually finding the records. I feel it might make a very interesting study for our pages. When convenient, write to tell me what you have, giving a brief synopsis of what occurs in the scenario. I have most of the Roosters discs so omit them. The records themselves need not be in English.

VOCAL RECORDS.

SOPRANO SOLOS.



Concert Size, 10 $\frac{3}{4}$ -in Diameter,
— 5/- each, —

BY
Madame EMMY DESTINN

(Soprano),

Who appeared with great success at the Covent Garden Opera,
London.

Every Record Signed by the Artiste.

- | | | | | |
|-----|---|--|--|-------------|
| 574 | { | 50023 | Kennst Du das Land, aus "Mignon" | --- |
| | | 50025 | Styrienne, aus "Mignon" | --- |
| 575 | { | Arie aus Aida I. Akt, "Als Sieger kehrt er heim" | | --- |
| | | 50027 | I. Hälfte | --- |
| | | 50028 | II. Hälfte | --- |
| 576 | { | 50024 | Aus dem Hohelied | Mendelssohn |
| | | 50026 | Verkaufte Braut | Smetana |
| 577 | { | 50029 | Aufenthalt | Schubert |
| | | 50030 | Die liebe Farbe | " |
| 578 | { | 50016 | Fahr wohl Trautgesell, IV. Akt,
a. "Der Roland von Berlin" | --- |
| | | 50017 | Hennig. darf ein Patrizierkind,
III. Akt, a. "Roland v. Berlin" | --- |

Part two of



A FONOTIPIA FRAGMENTIA by H. FRANK ANDREWS

ENTER THE d'ERLANGERS and THEIR COMMERCIAL BANKING HOUSE.

On 11th. April, 1906, a proposal was made by Mr. Henry Verey, a solicitor of the High Court, at 28, Bedford Row, London W.C., to register a limited company by the name of FONOTIPIA LIMITED.

At this time, as we have seen, Fonotipia discs, formerly recorded for Italy as single sided records, were now on sale generally as double sided records and newer recordings, not necessarily taken in Italy but "wherever the Fonotipia Artistes and the Odeon recording experts happened to be" were regularly entering the Fonotipia catalogue as double sided records. According to Mr. John Bennett's matrix dating there were already about seven hundred and fifty recordings in existence, recorded by the Odeon engineers, at the time Fonotipia Limited was formed.

Paying no attention to the names of Destinn and Grunning, which appear to me as anomalies, I am struck by the names of the celebrated artistes who appear on the first page of records listed in Mr. Bennett's "Dischi Fonotipia", artistes who recorded long before "Fonotipia Limited" was established with the financial backing of the bankers d'Erlanger and their colleagues. Such names as Sammarco, Maurel, Barrientos, Ventura, and, on the next page, Bonci who, it is reported, recorded in London. It would appear, therefore, that any Fonotipia disc with a matrix number lower than, say, 750, would not have been connected in any way with the d'Erlangers and their associates!

Thus I affirm most categorically, that the approbation that has been accorded to the d'Erlangers for the founding of the Fonotipia records has been misplaced through ignorance of the facts. The two companies in which the d'Erlangers had an interest from 1906 to 1911 can take the credit for subsequent Fonotipia recordings which entered the catalogue.

"FONOTIPIA" Represents

The Highest Form of Excellence

. . . . in Disc Records. . . .

A HINT
FOR
SMART
DEALERS:

The word FONOTIPIA on a Record signifies that it is the highest type of perfection to which it is possible to bring Disc Records. What the great artist of the operatic stage is to the average singer, so FONOTIPIA Records are to the ordinary Record. This fact will be better appreciated when it is stated that the greatest Continental singers, including Giovanni Zenatello, Alessandro Bonci, and Maria Barrientos, and that "magician of the violin," Jan Kubelik, contribute to the Fonotipia Record List, all of these artists being exclusively retained by the Società Italiana di Fonotipia, of Milan.

WHEN IN
DOUBT
PUSH
'FONOTIPIA.'

EVERY
DISC-MACHINE
OWNER SHOULD
POSSESS
A FEW
FONOTIPIA
RECORDS.
THEY WILL
INCREASE HIS
ENTHUSIASM
AND DELIGHT
HIS FRIENDS.

10 $\frac{1}{2}$ in. FONOTIPIA RECORDS ARE DOUBLE-SIDED.

FONOTIPIA RECORDS
enable a dealer to cultivate
a high-class and profitable
trade. The people who buy
FONOTIPIA RECORDS
do not merely buy single
records, but as genuine . . .
music-lovers, are rarely
content with anything short
of a representative collec-
tion. To them
FONOTIPIA RECORDS
are a never ending source of
delight. To the dealer that
means **PROFIT!**

FONOTIPIA
RECORDS
ARE LIKE THE
WELL-KNOWN
ODEON
RECORDS
MADE AT
OUR OWN
FACTORY IN
ENGLAND.
WHAT COULD
BE BETTER?

"Fonotipia" Records are Double-Sided,

and range in price from the magnificent Band Records of the Royal Italian Marines (90 Artistes) at 6/-, to those of Kubelik at 12/-, and Single-sided Grand Opera (13 $\frac{3}{4}$ in.) Records at 16/-, 20/-, and 25/-.

Send for our fine art catalogue of Artists and their Records if you are seriously contemplating pushing **FONOTIPIA** Records.

STERLING & HUNTING, Limited,
14, HAMSELL ST., LONDON, E.C.

TELEGRAMS:
"DISCODEON, LONDON."
TELEPHONE:
9501, LONDON WALL.

THE DIRECTORS OF FONOTIPIA LIMITED

Messrs. Gadsden & Treherne, Solicitors of 28. Bedford Row, London W.C., represented by Mr. H. E. Verey, on 10th. April, 1906, submitted to the Registrar of Joint Stock Companies a list of persons willing to act as Directors in the new Company about to be formed. They were - a) Mr. Harry V. Higgins, Solicitor and a Director of the Royal Opera, Covent Garden, who signed in London.

- b) Baron F. D. d'Erlanger, London Banker, who signed in Milan on 20th. April, with His Majesty's British Consul in Milan as a Witness.
- c) Duc Uberto Visconti di Modrone, who signed in Milan on 2nd. April, witnessed by His Majesty's Vice Consul in Milan.
- d) Tito Ricordi, of G. Ricordi & Co. music publishers, who signed on 3rd. April and was witnessed at the British Consulate in Milan.
- e) Francesco R. Queirazza, Banker, signed on 2nd. April, witnessed by the British Vice Consul in Milan.

The Registered Office of Fonotipia Limited was stated to be at 20. Bishopsgate Street, London EC. the address of the d'Erlanger's Bank.

Fonotipia Limited received its Certificate of Incorporation on 24th. April, 1906, having a nominal capital of £50,000 in shares of £1 each. A Company Prospectus was issued.

Fonotipia Limited was formed on the basis of two agreements.

The first was signed on 11th. April, 1906, and was between, on the one part, the Societa Italiana di Fonotipia in Accomandita, Milano (Michaelis, Foa and Company) and, on the second part Mr. William Rowland Hart acting on behalf of Fonotipia Limited of London, for which he was Company Secretary.

By this agreement, Fonotipia Limited bought the business and Goodwill of the Sociata Italiana di Fonotipia, of Milan and elsewhere, which included the Trade Marks, Licenses, Copyrights, Plant, Machinery, Stock-in-Trade, Furniture, Implements and Utensils, all Book Debts, all Contracts, all Shares, Cash at the Bank, Bills and Notes and all Other Property, EXCEPTING the Premises which were situate in Milan and the furniture and fixings therein, and a Contract valid between Tito Ricordi, of the music publishing house, and the Societa Italiana di Fonotipia dated 12th. April, 1905. The stock-in-trade, extant up to 31st. December, 1905, was also not included in the purchase.

The price paid for the business and Goodwill by Fonotipia Limited, which had yet to be incorporated, was £12,680, and was satisfied by the allocation of fully paid up shares in Fonotipia Limited to those with an interest in the Societa Italiana di Fonotipia in Milan. They were as follows, noted with the amount of £1 shares allocated in Fonotipia Limited-

Alfred Michaelis, Milan	£3,600
Charles et Jacques Ullmann, Paris	£2,600
Roberto di Sanna, Napoli	£1,600
Vittorio Bonomi, Milan	£1,000
Belloni & Queirazza, bankers, Milan	£ 920
Edoardo Banfi, Milan	£ 600
Tito Ricordi, Milan	£ 600
Eugene Rava, Rome	£ 480
Baron d'Erlanger, London	£ 400
Umberto Giordano, composer, Milan	£ 200

Giuseppe Spatz, Milan	£200
Henri Berriel, Paris	£134
Arthur Bruno Bernstiel, London	£134
Silvio Pistoni, Milan	£ 80
Justin d'Erlanger, Nuremberg	£ 66
Siegbert d'Erlanger, Nuremberg	£ 66

Total 12,680 shares numbered 19,921 to 32,600

The Goodwill of the business sold had been valued at £750.

It will be noted that the name of Dino Foa, a Partner with Michaelis when the enterprise was founded in October, 1904, was not included as one having a financial interest in the business on 11th. April, 1906.

The second agreement was signed the next day, on 12th. April, 1906, between, on the one part, Messrs H. V. Higgins, F.R. Queirazza, Michaelis, Foa, and Baron d'Erlanger, and on the other part by Company Secretary, William Rowland Hart, acting on behalf of Fonotipia Limited, (which was for the take-over of the Company, as distinct from its business).

Under this second agreement, the above five gentlemen were required to transform the 'Societa Italiana di Fonotipia in Accomandita (Michaelis, Foa & Company) (now shorn of its business) into a 'Societa Anonima' under Italian law. The shares of this new Italian Company were then to be sold to Fonotipia Limited for the sum of £4,000. This again was to be met by the allocation of fully paid up shares in Fonotipia Limited. The shares were allocated to Baron d'Erlanger and F.R. Queirazza, H.V. Higgins, A. Michaelis and D. Foa. The shares were numbered 32,601 to 36,600. Michaelis, d'Erlanger and Higgins signed in London, while Foa and Queirazza signed in Milan witnessed by the British Vice Consul there. The transformation of the Societa Italiana di Fonotipia into a Societa Anonima was to be carried through only after Fonotipia Limited had received its Certificate of Incorporation, when the Lire-valued shareholding would be replaced by the Sterling shares for the stockholding of the Italian Company now completely the subsidiary of Fonotipia Limited, except for the premises occupied at 4. Via Dante, Milan.

It had been known that as late as August, 1905, Michaelis was still hoping for financial support for his business in Milan. Then he had been talking about the introduction of double sided Fonotipias which, it was alleged by others, would assist him to save money as he would be paying 10% royalties for two items instead of one! It is not known how much credence may be attached to that, but it is certain with the evidence of the above schedule, financial support had been given to the partnership by 11th. April, 1906.

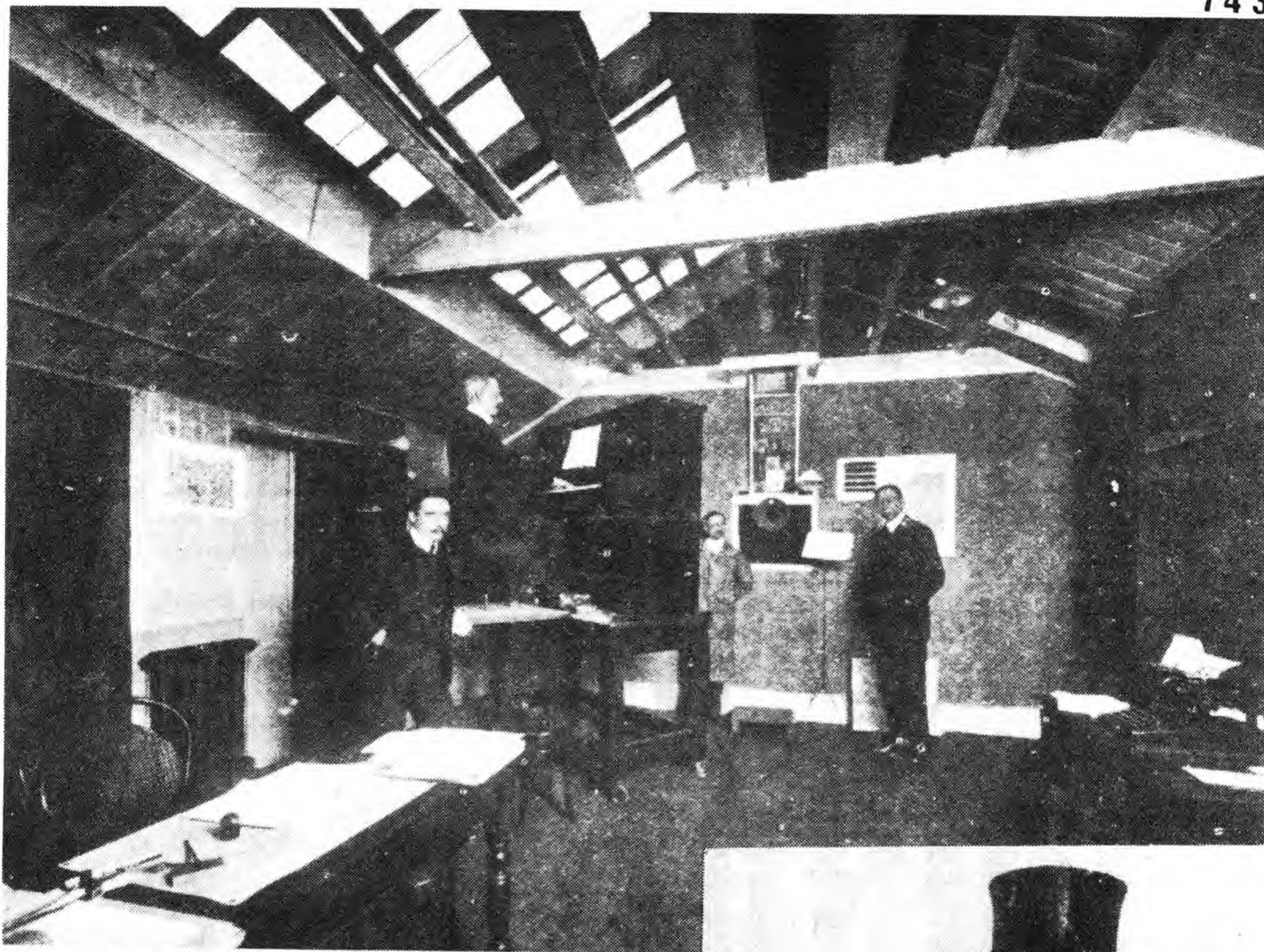
THE SOCIETA ITALIANA di FONOTIPA, SOCIETA ANONIMA.

The Societa Italiana di Fonotipia, Milan, as a Societa Anonima, was declared to be capitalised at one million Lire, divided into 10,000 shares of 100 Lire each.

These shares, held by Fonotipia Limited under the Agreement of 12th. April, 1906, were stated in 1912 to be a total of 100,000 Lire only. Wherefor the discrepancy?

Under the Articles of the Italian company, the company was due to expire on 31st. December, 1965, provision being allowed for its prolongation by the will of the shareholders.

The Head Office was to be in Milan but provision was made for the establishment of other branches of the company in Italy and abroad.



Above, a view of the Odeon & Fonotipia recording room in Hamsell Street, London. Looking at the picture, Mr. Brooks is at the back on the right. Mr. S. P. Turner, studio manager, stands behind the pianist.

Right, Mr. Arthur H. Brooks who became chief recording engineer in London for Odeon and Fonotipia records.



By its Articles, the Societa Italiana di Fonotipia was formed for the manufacture and sale of cylinder and disc recordings and machines, or any other types of recordings requiring specialised apparatus; and such apparatus; and all necessary accessories.

The company also had provision for editing music both as printed music and in other forms.

All the shares in the company entitled the stockholders to one vote per share. Half the votes, or more, validated any deliberations of the Shareholders' meetings, although there were some exceptions to this general rule. The Board of Directors was to consist of from three to five members, who were to be nominated by the shareholders and were to serve for a period of four years. There was also a body known as 'The Sindica', nominated by the shareholders, but no indication was given of its functions.

The nett profits of the company were to be divided, 10% to a Reserve Fund, until such fund had reached the equivalent of the subscribed capital (which was the nominal figure of one million lire). 10% was to go to the Board of Directors to be divided among the members as they should agree. The remaining 80% was to be divided among the shareholders (Fonotipia Limited). Being an Italian registered company, it has been impossible to discover how the shares of the company passed to new owners during the ensuing years, but at the end of World War II, 7,800 shares were in sequestration in Italy with the Credito Italiano of Milan on behalf of the Trans-oceanic Trading Company, a subsidiary company of the Columbia Graphophone Company, Limited of England, whose own shares were the property of E M I Ltd. of Hayes, Middlesex. The remaining 2,200 shares were held by Barclays Bank, Ltd. of Hayes, Middlesex, England, as custodians for the Trans-oceanic Trading Company which I know to have been a Dutch-registered company.

In September, 1947, the shares of the Societa Italiana di Fonotipia at that time in England were despatched to Milan to the Credito Italiano, who thus became custodians for the whole of the shares of the Trans-oceanic Trading Company.

In June, 1947, a fusion had been approved by incorporation of the Societa Italiana di Fonotipia into the E M I Italian company "La Voce del Padrone, Columbia, Marconiphone, S.p.A."

This fusion led to the destruction of all shares of the Societa Italiana di Fonotipia, without substitution, and the fusion was to be carried through by the then President of the Company, Signor Raicevich Mazzola, and the Managing Director, Mr. A. Forbes. Messrs Berriman and Milani were two other members of the Board at this time.

I do not know the precise date of fusion, which was the demise of the Italian Fonotipia company, but it was not before 11th. February, 1948. Thus, the company had a life of over forty-three years, but the records much less than that.

My most grateful thanks are due to Sir Joseph Lockwood and Mr. Leonard Petts of E M I, Ltd. for the foregoing information on capitalisation, sequestration and demise of the company.

Now back to 1906, when all the shares of the Societa Italiana di Fonotipia were the property of Fonotipia Limited of Bishopsgate, London EC.

NEW AGREEMENTS OF FONOTIPIA LIMITED.

As we have seen, Fonotipia Limited, Registered number 88504, was incorporated on 24th. April, 1906, with a nominal capital of £50,000 in £1 shares. The registered office was at

20. Bishopsgate Street, Within, London EC., the address of the bankers of the new company, Messrs. Emile Erlanger & Co. The General Manager was Alfred Michaelis of 4. Via Dante, Milan, Italy, and the Company Secretary was Mr. William Rowland Hart, FCIS. The Directors have been mentioned already. The Prospectus for Fonotipia Limited was registered on 21st. May, 1906, with the closing date for subscriptions given as the following day.

On 5th. June, 1906, Michaelis wrote to London requesting that the shares in Fonotipia Limited due to the persons mentioned in the Agreement of 11th. April, should then be allotted to them as both Fonotipia Limited and the Societa Italiana di Fonotipia, Societa Anonima, were, by then, both legally constituted companies under English and Italian laws respectively.

Other agreements made with the original partnership, taken over by Fonotipia Limited, were dealt with by the entering into of new agreements with those involved.

On 13th. April, 1906, an Agreement was entered into between, on the one part Michaelis, Foa and Giordano, and on the other part Fonotipia Limited, whereby for the sum of £5,000 in fully paid up shares to that value in Fonotipia Limited, Michaelis and Foa relinquished their rights to 25% of the surplus net profits of the Societa Italiana di Fonotipia, Milano, which they held by the Agreement entered into on 12th. October, 1904, and Giordano relinquished his rights to 10% of the surplus profits in the same business, which he held by the Agreement of 15th. January, 1905.

On 28th. April, an Agreement was entered into between the music publishers G. Ricordi & Company of Milan, on the one part, and Fonotipia Limited on the other, whereby G. Ricordi & Company accepted shares to the value of 85,000 Lire in Fonotipia Limited, who also paid the sum of £500 preliminary expenses for the cessation of rights by G. Ricordi & Company in the Societa Italiana di Fonotipia, by virtue of an Agreement with that company on 12th. April, 1905.

All the Directors of Fonotipia Limited were required to hold at least £100 of stock in the company. The Chairman, Mr. Henry Vincent Higgins, was to receive a salary of £100 per annum and all the other Directors £50 per annum, plus 7% of the profits available for dividends, the 7% to be divided by agreement.

The salary of the Managing Director (Alfred Michaelis) was to be determined by the Board of Directors, of which the Managing Director was not required to be a member. A return of shares, then recently taken up, was made on 25th. May, 1906. These were bought shares and shares paid as commission as fully paid up shares. 5,000 shares remained in reserve. The stockholders were given as-

Baron Frederic Alfred d'Erlanger	7,273	London
Belloni & Queirazza (bankers)	7,056	Milan
Roberto de Sanna	2,909	Naples
Baron Emile Beaumont d'Erlanger	2,361	London
Duc Uberto Visconti di Modrone	1,745	Milan
Carlo Clausette	680	
Eugenie Rava	582	Rome
Baroness Mathilde Slidell d'Erlanger	534	
Tito Ricordi	309	Milan
Cesare Gallcotte	266	

Umberto Giordano	174	Milan
Dino Foa	100	Milan
Henry Vincent Higgins	100	London
Alfred Michaelis	100	Milan
F. C. Queirazza	100	Milan
Charles Catsford Bowlby	5	London
William Rowland Hart	5	London
William Kock	5	London
Frederick Merkheim	5	
Emile Neiderhopheim	5	
Horace David Oppenheim	5	London

An Agreement was signed with Giulio Ricordi & Company on 19th. July, 1906, giving Fonotipia Limited the sole rights in Ricordi's musical scores capable of being reproduced by recordings made by, or for, Fonotipia Limited; the Agreement was to run until 30th. June, 1920.

In the Agreement it was stated that a Monsieur Vives, of Paris, alleged that he had an agreement with G. Ricordi and Company, whereby he was required to pay a royalty of fifteen centimes per record to the company, which had been refusing to accept monies from him submitted as royalties. Pending a decision upon the validity or otherwise of that alleged agreement, G. Ricordi and Company charged Fonotipia Limited to accept the submitted royalties, "under protest and without prejudice".

Under this Agreement of 19th. July, 1906, Fonotipia Limited was given power to deal with the "Gramophone Company (Paris House)", concerning an alleged concession claimed by Monsieur Vidal Lemone y Boceta of Barcelona, Spain, which was not recognised by G. Ricordi and Company. Until the disputed concession had been clarified, Fonotipia Limited was to bind itself not to exercise its newly-acquired rights in Spain. With these two provisos, Fonotipia Limited agreed to pay to G. Ricordi & Company £3,400 for its music rights in fully paid up shares numbered 41,601 to 45,000, plus a 5% royalty on sales of recordings of such music.

A Share Statement of 13th. August, 1906 showed that of the 50,000 £1 shares available, 37,600 had been allotted and disposed of as follows - 23,905 had been issued as "fully paid up", which number included the 12,680 shares awarded to those who had an interest in the original company founded in 1904, and whose business had been sold to Fonotipia Limited; 6,225 issued as fully paid up as commission for guaranteeing the subscriptions; 5,000 to Alfred Michaelis, Dino Foa and Giordano, for forfeiture of their rights and 13,695 subscribed for cash at £1 each.

Of the £13,695 received in cash for shares sold, £7,332 - 2s. - 2d. had been paid for the purchase of shares in F. M. Prescott's "International Talking Machine Co. m. b. H. of Weissensee, Berlin, the manufacturers and recorders of Fonotipia records, plus £486 - 15s - 9d in preliminary expenses.

Although I have no evidence that Charles et Jacques Ullmann had shares in the International Talking Machine Co. m. b. H., there were reliable reports that they sold their

Neueste FONOTIPIA
Orchesteraufnahmen
Kapelle der Kgl. Italien. Marine
Dirigent Car. Seba Matacena.
90 Musiker.



Maestro SEBA MATAACENA

Doppelseitige Platte 27 cm Durchmesser.

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KAPELLE DER KGL. ITAL. MARINE

39466	Fanfara e Marcia Reale Italiana (Gabetti)	
39467	Marcia della Ritirata della Regia Marina	
<hr/>		
	La Forza del Destino (Verdi) — Sinfonia	
39468	I. parte	
39469	II. parte	
<hr/>		
39470	Lohengrin (Wagner)	Preludio — Atto III.
39471	Carmen (Bizet)	Intermezzo — Atto IV.
<hr/>		
39472	La Dannazione di Faust (Berlioz)	Marcia Ungherese
39473	La Walkiria (Wagner)	Cavalcata delle Walkirie
<hr/>		
39474	Gran Marcia nel Ballo Messalina (Giaquinto)	
39475	Marcia su motivi dell'Opera La Bohème di G. Puccini (Pio Nevi)	
<hr/>		
39476	Tarantella napoletana (Matacena)	
39477	Pot-pourri di motivi napoletani (Matacena)	
<hr/>		
39519	L'Arlésienne (Bizet)	II ^e Suite
39520	La Traviata (Verdi)	Preludio-Atto IV.
<hr/>		
39521	Marcia dei Nibelungi (Wagner)	
39522	Marcia Turca (Mozart)	

Preis der doppelseitigen Platte Mk. 6,00.

stockholding at this time, (of a company which they had helped to establish), and I assume that it was the Ullmann shares that Fonotipia Limited now purchased.

The International Talking Machine Co. m. b. H. had been capitalised at 400,000 marks when founded, and although the Ullmanns did not figure among the first shareholders, Frederick Marion Prescott, the founder, obviously did, and had a majority shareholding of 217,000 marks. It was during the late spring or early summer of 1906 that Mr. Prescott disposed of his stockholding to the London bankers, Emile Erlanger & Co., thus giving that company the controlling interest in the International Talking Machine Company with its Odeon Records and its contract with Fonotipia Limited for recording and pressing Fonotipia discs. The manager of Ullmanns' in London, Emil Rink, was also one of the managers of the International Talking Machine Company m. b. H.

The Barons Emile B. d'Erlanger and F. A. d'Erlanger were substantial stockholders in Fonotipia Limited at this juncture, but they were not in a position of control, although as bankers to the company their influence must have been strong.

There was now a marked similarity between two of the recording companies established in Milan, Italy. The Gramophone Company (Italy) Ltd. was the recording and sales company for the Gramophone & Typewriter Ltd., London; the Milan and other recordings being processed and pressed by Deutsche Grammophon A. G. Hannover. Likewise the Societa Italiana di Fonotipia, Milano, was the recording and sales agency for Fonotipia Limited of London, although that company did not yet own the International Talking Machine Co. m. b. H. of Weissensee, Berlin, the processors and pressers of the Milan recordings for the Fonotipia and Odeon labels. The dissimilarity between the two was that although the three "Gramophone" companies were virtually one company, Fonotipia Limited and the International Talking Machine Company were not one. The d'Erlanger faction of Fonotipia Limited controlled the International Talking Machine Co. m.b. H. (Odeon), but not Fonotipia Limited.

EARLY EVENTS OF 1906 BEFORE FONOTIPIA LIMITED BEGAN BUSINESS.

In January, 1906, Ch. & J. Ullmann (The Odeon Co.) reported an enormous demand for "the famous double-sided Fonotipia Records" the sale of which they declared were "going up by leaps and bounds", for they were recognised as having obtained a very high standard of excellence.

Messrs Ullmann proffered their apologies to all who had applied for the introductory disc, as advertised in the "Daily Mail", and who had not received a copy. It was pointed out that only a limited number of "this beautiful record" had been pressed as a free gift.

Mr. Emil Rink, the British Manager for the Odeon and Fonotipia records, and a partner of Ch. & J. Ullmann in London, arrived back in London on 21st. February from Berlin to expand the business of Odeon Machines and Odeon & Fonotipia records. He had been in Berlin for almost a year assisting the General Manager of the International Talking Machine Co. Mr. Frederick M. Prescott.

It was stated in March that Fonotipia and Odeon artistes were recorded in laboratories in London, Paris, Milan, Berlin and Vienna, and although all Fonotipia discs were pressed at Weissensee where sixty presses were in use, Odeon discs were also pressed upon twenty presses distributed throughout other countries in addition to those in Weissensee.

Presses were being operated twenty-four hours daily trying to meet the demand for the 11,000 various titles then comprising the international repertoires of the Odeon and Fonotipia catalogues.

The British No.2 Supplement of Fonotipia Records issued in March, contained ninety-six selections including Alessandro Bonci singing "I'll sing thee songs of Araby" in English which may well have been recorded in the Hamsell Street recording studios in London.

In May, Messrs. Ullmann announced that some recordings of Emmy Destinn were soon to be released to coincide with her appearance at the Royal Opera House, Covent Garden. Her photograph appeared in the advertisement accompanied by those of Zenatello, Bonci, Barrientos Sammarco, Kubelik and Maurel. Fonotipia Limited had, by now, become incorporated so the Italian company was now entirely owned by the English company.

FONOTIPIA LIMITED IN BUSINESS & MICHAELIS BECAME ILL

All legal formalities having been achieved, Fonotipia Limited received its certificate on 1st. June, 1906, entitling it to commence business.

Between 24th. April and 31st. July, 1906, F. M. Prescott sold his majority stockholding in his International Talking Machine Co. m. b. H. (Odeon Records) to the London commercial banking house, "Emile Erlanger & Co.". It was alleged by the Milan representative of the Gramophone Company (Italy) Ltd. that these shares should have been made over to Fonotipia Limited but the transfer had not been carried through!

Details of the Emmy Destinn records were advertised in the Ullmanns' June advertisement. Her photograph was again used but this time only those of Bonci, Zenatello and Kubelik accompanied it.

Alfred Michaelis, in charge at Milan, had been in failing health, and on 21st. July, Mr. Emil Rink sailed from London to take over the affairs of the Milan subsidiary where he was to act as the Managing director. With a prolonged absence envisaged, Ch. & J. Ullmann relinquished their Agency in London for the Odeon and Fonotipia products and it passed, on the same day as Rink's departure, to the Russell Hunting Record Co., Ltd., the manufacturers of "Sterling" gold moulded cylinder records and Stroh violins, of which the Managing Director was Mr. Louis Sterling.

Messrs. Ullmann terminated their London business, but their other European businesses were continued, trading in France as the 'Société Française Odeon'. (Odeon records having recordings in sixteen different languages at that time.) By this time, Messrs Ullmann of Paris were substantial shareholders in Fonotipia Limited of London, which they may have acquired on the disposal of their holdings in the International Talking Machine Co. m. b. H.

Earlier, in April, Michaelis had been intimating that he was going to erect a factory in Milan, to be completely equipped to manufacture Fonotipia discs in the Spanish and Italian languages for sale on the South American markets, and that he was also contemplating a pressing plant in Barcelona. The Ullmanns, who worked the Spanish Agency, had sold all their shares in the International Talking Machine Co. said Michaelis.

It has been given that 1906 was the year in which Ch. & J. Ullmann of Paris began issuing their Disques Sapphir "Phrynis", a vertically cut record of 30 cm. diameter. I do not know whether these appeared as a result of the Ullmanns withdrawal from the International

Talking Machine Co. as stockholders, or whether the discs had already appeared on the French market is unknown to me, nor do I know if the two events were inter-related.

A fac simile reprint of the first "Phrynis" catalogue is available from your Editor, who, in his own preface intimates that some "Phrynis" discs later appeared on the Odeon label. This would have involved pantographic copying to transform them from vertical-cut to lateral-cut. Some "Phrynis" discs were sold with small "Odeon" labels pasted on to them.

Michaelis in Milan had not hidden the fact that he was anxious about his standing within the companies which now controlled his former company. He had mentioned that he thought his position at Milan had become more secure with the Ullmanns selling their "Odeon" shares, but he was apprehensive of Prescott's influence with the d'Erlanger faction in London, for as the Manager of the recording engineers and the pressing plant, Michaelis saw Prescott as being in the superior position, even though the latter had sold his majority shares and was only "carrying on for another season" at Weissensee.

Michaelis had approached the representative of the Gramophone Company (Italy) Ltd. in Milan with an offer of the position of Assistant Manager for the Milan Branch of the new English company, Fonotipia Limited.

Personal and sectional jealousies, and mistrust seems to have been engendered by the association of the Fonotipia and International Talking Machine Co m. b. H. businesses with the house of d'Erlanger.

According to intelligence from Italy, Michaelis was in some doubt of his position in the eyes of head office in London, and was worried that Prescott would be favoured before him as he felt that Prescott was ambitious to gain control of Fonotipia, although how this could be possible after he had sold his shares to Emil d'Erlanger is unclear, especially as the trade in England had been told that Prescott had been prevailed upon to stay on at Berlin for "another season", he wishing to return home to America.

Michaelis was also of the opinion that the two brothers Gloetzner, among the original founder members of the International Talking Machine Co. m. b. H., were both mistrustful of both Prescott and d'Erlanger. Such seems to have been the state of affairs, as seen by Michaelis, when he became too ill to continue and Emil Rink was sent from London to take charge in Milan.

Prescott had come to London to arrange with Louis Sterling the transfer of the old Odeon and Fonotipia Agency to the Russell Hunting Record Co. Ltd. Placing full confidence in Louis Sterling's enterprise, Prescott said that he felt the Odeon Records in England would be stronger as their exclusive list of artistes and those of Sterling Records would be combined for recording purposes.

At this time Odeon and Fonotipia records were being recorded by seven different engineers. Prescott's chief expert, Daniel Smoot, had left London for Berlin and Arthur H. Brookes took over at Hamsell Street. (He later became an expert for Columbia in England.) All seven engineers were expected to travel around as part of their duties. The international repertoire on Odeon records now amounted to 13,000 titles, with another 1,000 to 2,000 in the American "Blue" Odeon repertoire, made in America as "American Record".

The first advertisement of Fonotipia records from the Russell Hunting Record Co., Ltd. carried the initial list of band recordings made by the Royal Italian Marine Band of ninety

at six shillings each for the 10 $\frac{3}{4}$ -inch (27 cm) size records. Also detailed were the Emmy Destinn titles, priced at 12 shillings each. These were in the August, 1906 advertisement,

It was also reported that month that Mr. Rink had said before leaving for Italy that he was going to Milan to act as Manager because Michaelis had been granted leave of absence from his duties due to illness.

When the band recordings were issued in Italy it was said of them in Milan - "The record of any particular band should reproduce a performance of that band when playing with its full complement of instrumentalists and faithfully convey the impressive effects resulting from the grand and imposing volume of sound thus obtained. Heretofore, recorders have limited themselves to an imitation, more or less well or badly arranged, secured through the medium of a few instruments which specially lend themselves to phonographic reproduction, an imitation which is to the real thing what the mere counterfeit is to the shining gold." It is a new path, bristling with difficulties, but opening out a boundless horizon, the track along which the Fonotipia Company has been able to journey with success. The company gives proof of the results obtained in issuing the wonderful records of the masterly performance of the Band of the Royal Italian Marines; performances which are not rendered by a mere handful of five or six instrumentalists but by the full band of ninety artistes, all of the first rank, under the skillful and virile leadership of a veritable musical notability, the Chevalier Maestro Seba Maticena." Maestro Maticena was also noted as a composer.

It was also reported from Italy in August that G. Ricordi & Co. had won a suit against the Gramophone Company (Italy) Ltd., wherein it was held that all records of copyrighted works were an infringement of such copyright and that royalties must be paid to the owners of such copyrighted works. The law in Italy was that during the first forty years the copyright was the sole property of the author or composer. During the next forty years, although others could publish, a royalty of 5% of the market price of such published works was payable to the author or composer or his assignees.

With the Russell Hunting Record Co. Ltd. now the Agency for Odeon and Fonotipia Records the Gramophone and Typewriter Limited circularised dealers in disc records and disc-players, offering to provide Gramophone merchandise, carriage paid, provided dealers would not stock any other makes of disc or disc machines.

Mr. Louis Sterling, Managing Director of the Russell Hunting Record Co., Ltd. published an open letter in the trade journals of the day in which he considered this move by the Gramophone & Typewriter Ltd. an attack on Odeon and Fonotipia records, claiming that they were manufactured in England while other makes were manufactured in Germany and elsewhere. This letter drew a response from the proprietors of Neophone and Columbia discs who stated that their records were also manufactured in England.

(Neophone discs had been introduced by Dr. William Michaelis, who with his brother Alfred Michaelis had been former co-directors of the Gramophone Company (Italy), Ltd.)

A NEW AGENCY FOR FONOTIPIA AND ODEON RECORDS IN BRITAIN

On 27th. August, 1906, a new company was incorporated to take over the Odeon and Fontipia Agency from the Russell Hunting Record Co., Ltd. This was the "Sterling and Hunting Ltd." which received its certificate on 27th. August. It was officially appointed to the Agency on 17th. September. Both Sterling and Hunting Ltd. and its parent Company, the Russell

By this time, the Italian Agency in Italy, the Societa Italiana di Fonotipia, had been granted Letters Patent by the Queen Mother of Italy, Margharita di Savoia, to carry the arms of the Royal Household in the course of their business.

In its feature "A run around the trade", the "Phono Trader and Recorder" of August, 1906, mentioned Fonotipia records saying, "There's a fine record! Really I consider the Fonotipia very fine. Kubelik's violin solos are so real that you can "smell the resin". Ask Jake Graham of Liverpool what he thinks of 'Fonotipias'. He is absolutely mad with them. I believe he has the sole sale of these records for Liverpool and district. Jake Graham is one of the smartest retailers I know."

In December, 1906, Sterling & Hunting, Ltd. began a huge advertising campaign with respect to Odeon and Fonotipia records, using "The Sketch", "The Bystander", "M.A.P.", "T.P.'s Weekly", and the daily papers "The Daily Mail", "The Daily Telegraph", and "The Evening News" as their media. During this month the Fonotipia recordings of Emmy Destinn which had been selling at twelve shillings each, were transferred to the Odeon label and priced at five shillings each. These were the records numbered 50016 and 50017, and 50023 to 50030, with the Sterling & Hunting catalogue numbers of 574 to 578 for the double sided discs.

The "Phono Trader" published a report of one of its representatives who visited the Odeon Studios in Hamsell Street, London EC. . . . "It seems curious to stand on the spot where Alessandro Bonci, Victor Maurel and other 'Fonotipia' artistes, to say nothing of the numerous English singers and instrumentalists who have contributed their best work to the Odeon list, have stood....."

I ask would this representative have published such words had he not been told such things on his visit to the studio?

The previous month, Sterling & Hunting, Ltd. had advertised, "Fonotipia Records, are, like the well-known Odeons, made at our own factory in England. What could be better?" But they did not have their own pressing plant so had them pressed under contract in England, hence the legend "Made for the Fonotipia Companies" pressed into the shellac of the records (which would have prevented unauthorised use of the matrices). I have a test-pressing of the Band of the Italian Royal Navy having titles written in English, presumably from the English pressing plant.

Another item of news in December, 1906, stated that a Grand Medal had been awarded to Fonotipia records at the International Exhibition in Milan.

ALFRED MICHAELIS COMES TO LONDON ?

Although his intention was to come to London during the last weeks of 1906, I have no proof that Alfred Michaelis really arrived.

By report he was sufficiently recovered from his illness to travel, and an obviously worried man. He disclosed to others that he intended to go to London to the Head Office of Fonotipia Limited to clarify his standing in the company and those controlling its affairs.

The basis for his apprehensive state of mind is unknown, but he expressed the view that if he received no evidence of loyalty to himself in London it would be his opinion that Fonotipia Limited was treating him more disgracefully than had his former employers,

the Gramophone Company (Italy) Ltd. three years earlier, when he and that company had parted.

That Michaelis felt his position insecure was evidenced by the fact that he made overtures in Milan to personnel of the Gramophone Company (Italy) Ltd. that he might be re-instated with them if things were not to his liking in London, intimating that he could be of great help in minimising the competition of the Odeon and Fonotipia enterprises - a complete 'volte face' of three years earlier.

Michaelis may have been concerned that the controlling interest which Emile d'Erlanger acquired in the International Talking Machine Co. m. b. H. had not also been transferred to Fonotipia Limited so that the two companies remained separate instead of becoming virtually one. Emile d'Erlanger & Co. holding the controlling interest in the recording and pressing company obviously exercised control over the Societa Italiana di Fonotipia in which branch of the business Michaelis was most interested.

It can be appreciated that as long as the Odeon and Fonotipia companies remained separate a feeling of struggle for dominance would exist between the personnel of those in control. Was the International Talking Machine Co. m. b. H. to dominate the affairs of Fonotipia Ltd, or was the latter to have some measure of control or direction of the recording and pressing company? The "Emile d'Erlanger group" was in a key position and hence the planned visit by Alfred Michaelis to London to see how he stood.

The International Talking Machine Co. m. b. H. of Weissensee was capitalised at approximately £20,000 (if one converts from the German mark), and the shares were at a premium. On the other hand, although Fonotipia Limited had only recently increased its capitalisation to £60,000 sterling, its shares were stated to be at a discount for the whole of the 60,000 shares had not been taken up.

Understandably, the Gramophone Company (Italy) Ltd. was assessing the situation closely. Acquisition of the d'Erlangers stockholding in the International Talking Machine Co. m. b. H. would have given control over the important Fonotipia and Odeon matrices in Berlin, along with the presses. There was no one person to whom one could turn for a controlling interest in Fonotipia Limited as its stockholding in that company was much more evenly distributed. As will later be revealed, other companies viewed the Odeon/Fonotipia complex covetously.

As long as the Emile Erlanger & Co. banking house did not transfer its shares in the International Talking Machine Co. m. b. H. to Fonotipia Limited it retained control of the Odeon recording and manufacturing business, which included discs and the machines on which they were played.

Although having no confirmation that Michaelis did come to London, before he contemplated coming, in October 1906, he had resigned his position of "Technical Advisor" to the Societa Italiana di Fonotipia, the post going to Emil Rink after Michaelis resumed his duties as General Manager.

A return of shareholders in Fonotipia Limited made on 6th. September, 1906, showed that the major stockholders of the 41,000 shares allotted were:-

Alfred Michaelis	4,728	founder of the business
Roberto de Sanna	4,509	merchant
Messrs Belloni & Queirazza	3,921	bankers
Messrs G. Ricordi & Co.	3,400	music publishers
Baron Frederic d'Erlanger	3,093	merchant banker

Messrs. Ch. et J. Ullmann	2,600	music & instrument dealers
Baron Emile d'Erlanger	2,361	merchant banker
Umberto Giordano	1,981	composer/musical director to Fonotipia
Duc Uberto Visconti Mondroni	1,745	director, Teatro La Scala, Milan
Dino Foa	1,187	engineer, artistic contractor & co-founder of Fonotipia
Vittorio Bonomi	1,100	
Eugenie Rava	1,062	
Tito Ricordi	909	music publisher
Signor Risa	980	banker

The next largest shareholder held only 660 shares.

By 14th. December, Baron F. d'Erlanger had increased his stockholding to 4,293 shares, Michaelis to 5,128, Belloni & Queirazza to 4,502 and Mr. H. V. Higgins, the Chairman of the Company, from 100 to 700.

* * *

Corrections to Part One of 'A Fonotipia Fragmentia'

*Due to recently acquired information, the caption on the first page, below the trade mark label design should now read:-

"Above is the celebrated second label from a company which was formed by two gentlemen in Milan in 1904. A company which was bought successively by an English company, a German company, a Dutch company which was bought by another English company, itself merged with two other companies to form yet another English company. The Fonotipia, Milan, company finally demised in 1948."

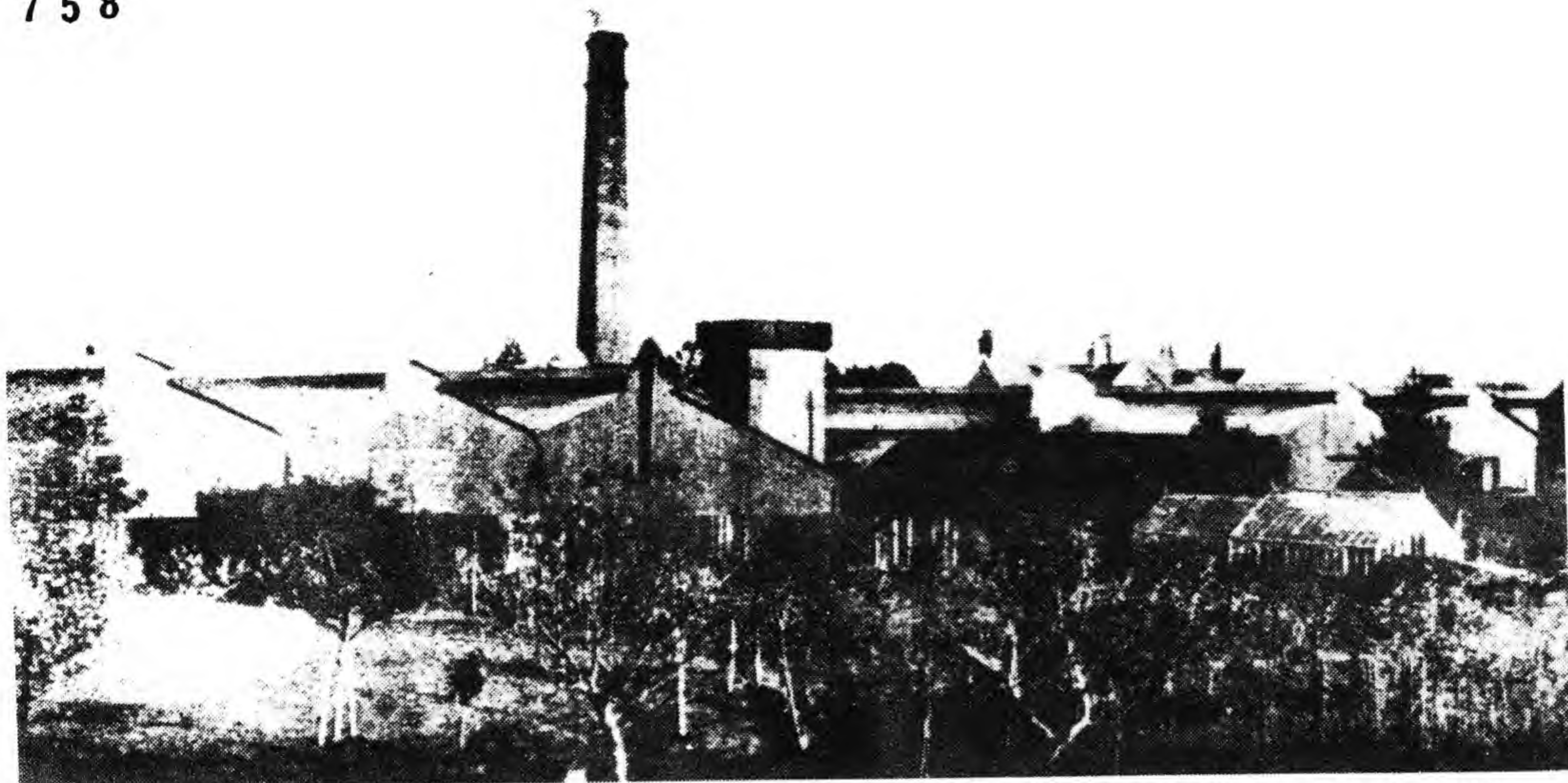
*The caption under the 'To the trade' advertisement of the International Talking Machine Co. should read:-

"July, 1903. The first public announcement from a new company which, five months hence, had already manufactured Odeon Records and was later to record and manufacture the first issues of single-sided Societa Italiana di Fonotipia disc records."

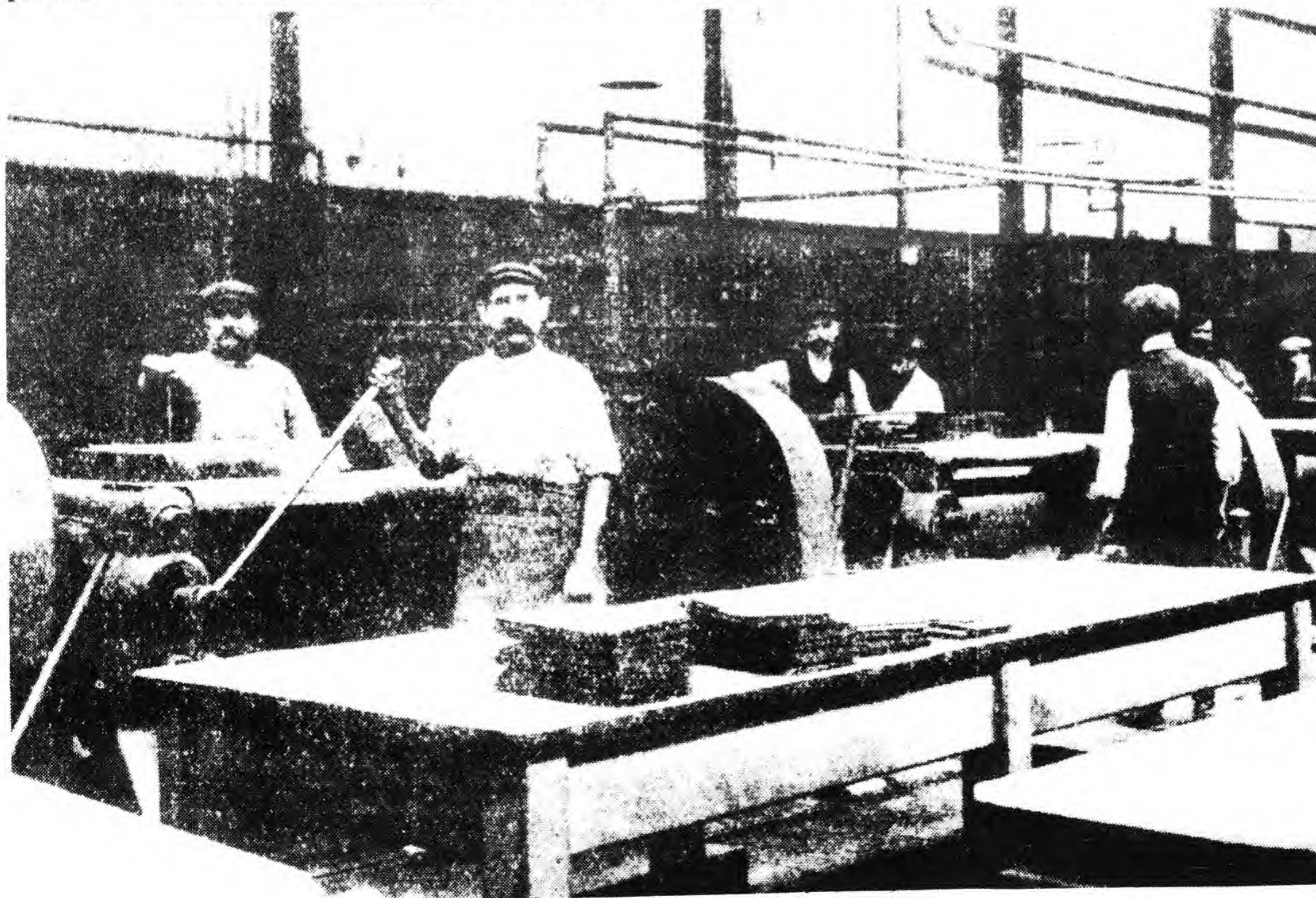
* * *

THE CENTRE PAGE FEATURE in this section is taken from a Fonotipia leaflet in German announcing the new recordings by the full band of the Royal Italian Marines conducted by Maestro Seba Maticena. The original leaflet measured approx. 12 x 10 inches and we confess adapting it to the size of our pages. We omit a laudatory description of the recordings because Mr. Andrews has given a précis in his text. We regret our inability to remove marks resulting from the original having lain folded for many years.

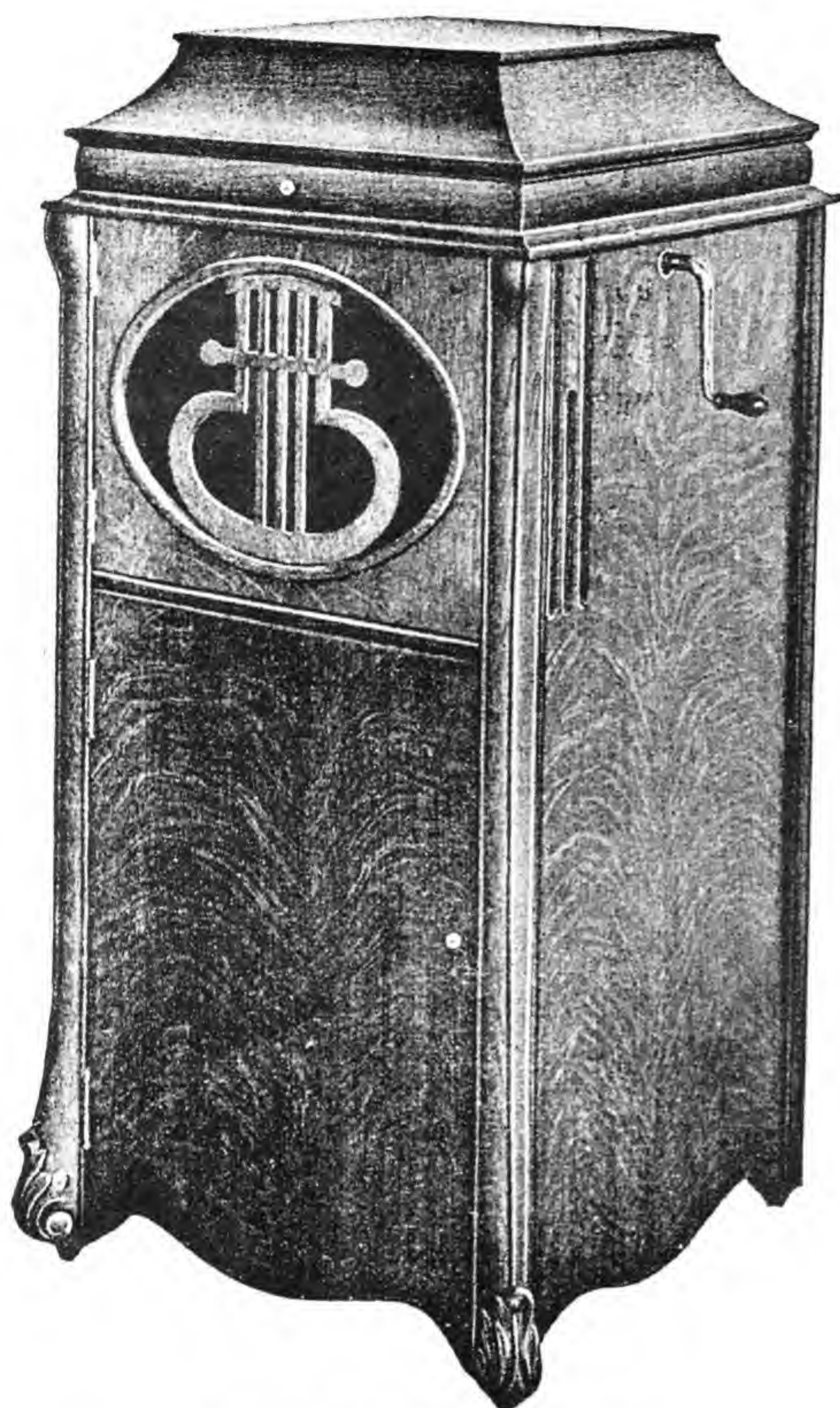
* * *



A general view of the factory at Tonbridge, Kent, where Fonotipia and Odeon records were pressed for Sterling & Hunting, Ltd. Below, a view in the 'mixing room'.



The Edison "Amberola"



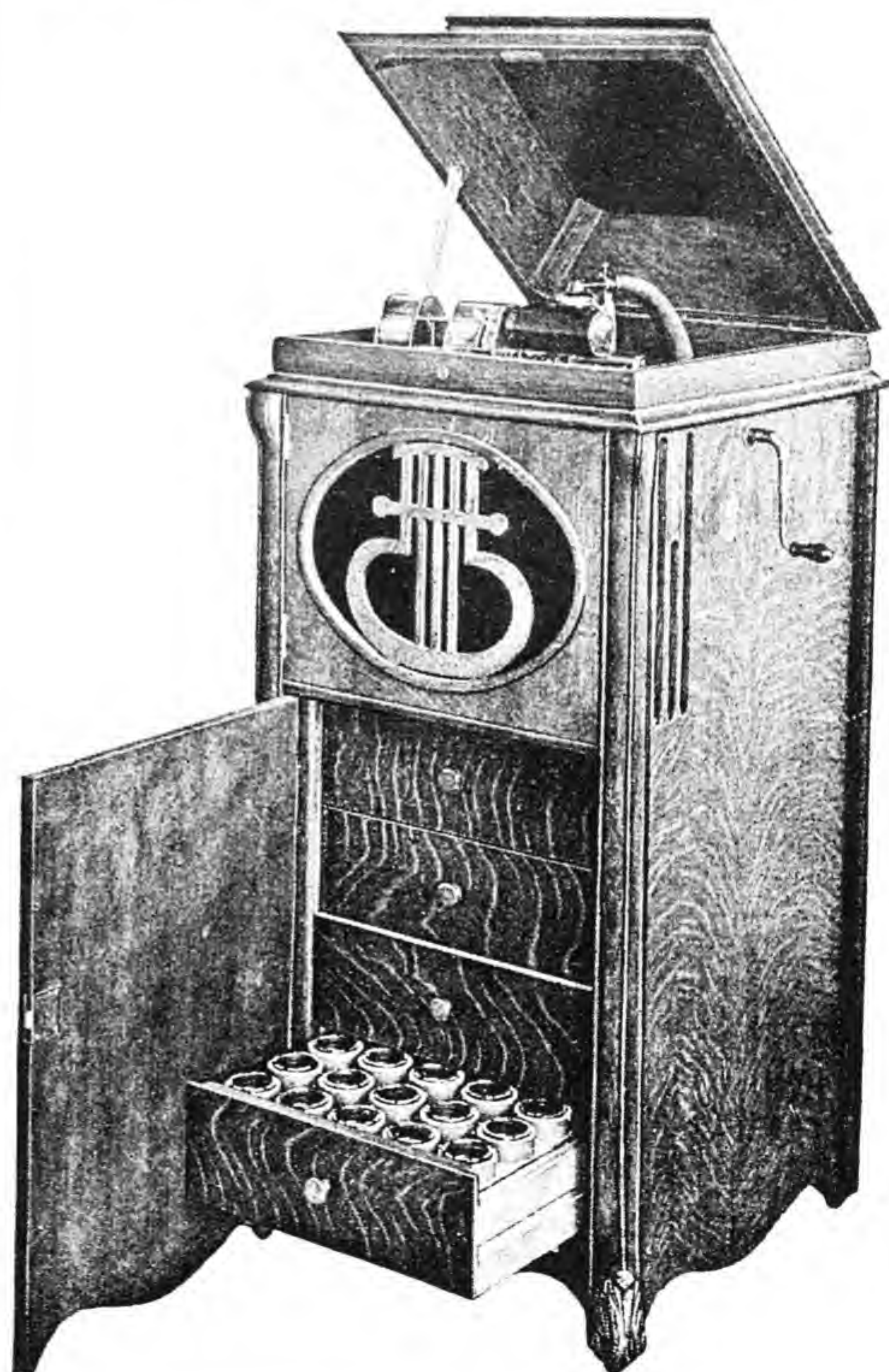
MISSION OAK FINISH (CLOSED)

The "Amberola" is the product of a popular demand, equally as insistent and emphatic as prevailed before the "Fireside" and new combination "Gem" were produced, although emanating primarily from an opposite source. Factors and Dealers have long and persistently urged upon us the necessity of putting in their possession an instrument with which they could appeal to that portion of the music-loving public whose incomes would permit them to pur-

chase a high-grade machine that combined utility and perfection of tone reproduction and projection with the highest ornamental effect.

It was pointed out to us that with such a machine they could approach a trade that either would not be interested in the present type of Phonograph because of a prejudice formed by hearing some of the types that at first brought the instrument into disrepute, or that, if interested, preferred a high-grade instrument that would harmonize more thoroughly with the home surroundings. We felt the force of the arguments and set our experts to work to devise an instrument that would meet all requirements.

The result is the "Amberola." It is not the creation of a week or a month; it is the result of patient, intelligent effort on the part of men who are pioneers in the details of Phonograph manufacture.



MISSION OAK FINISH (OPEN)

ELGAR ORGAN WORKS.

(includes Sonatas Nos. 1 & 2 for organ also arrangements of various orchestral works)

Donald Hunt and Christopher Robinson: recorded in Worcester Cathedral.

Notes by Jerrold Northrop Moore.

This record, issued to mark the Elgar festivities at Worcester in May, 1976, is recorded by the present (Hunt) and previous (Robinson) organists at Worcester Cathedral.

The organ played two big rôles in Elgar's life. As a lad he deputised for his father in the loft of Worcester R.C. church and after service would hurry to the cathedral to hear the closing voluntary on the then version of this organ. Later, settings for organ of his orchestral work brought his music to the ears of communities that could not afford orchestras - something that we overlook today.

The first sonata was written in 1895 for the then organist Hugh Blair to play to a group of visiting organists from America. Disappointment for Elgar: Blair had but five days to practice the work and the first performance was a disaster. The second sonata is based on his late Severn Suite, used incidentally for a Brass Band Concert at Crystal Palace. How magnificent it sounds on this 62-stop instrument, with the rich reverberant sound of a big instrument in a medieval cathedral!

Other works include organ settings of the Prelude and Angel's Farewell from the Dream, Imperial March and - my favourite in this case - the music from Carillon played sparkingly by Christopher Robinson and with its immaculate semiquaver passages paying no little tribute also to Messrs. Harrison & Harrison who rebuilt the organ in 1972, for the third time since the young Elgar had listened to the voluntaries.

This is RCA LRL2 5120 (stereo) 2 records @ £5.98.

Richard Strauss (1864 - 1949)

Ein Heldenleben, Op. 40.

New York Philharmonic Orchestra conducted by Willem Mengelberg. Recorded 11th to 14th. December, 1928. Issued in Britain originally on D1711/5
This record is RCA SMA 7001 (mono) £1.49

Of all the works recorded under the baton of Willem Mengelberg, this is perhaps the most suitable for it was dedicated by Richard Strauss to the conductor and to the Concertgebouw Orchestra of Amsterdam of which Mengelberg was conductor for fifty years. He also recorded it on Telefunken SK3181/5 with that great Dutch orchestra.

Strauss was born in Munich in 1864, son of a professional horn player, and he developed early into a very significant composer of orchestral music. Opinions are divided on the true extent of his ability but he was one of the great romantic composers of opera to follow Wagner. Posterity may ultimately remember him more for his operatic work than his orchestral writing. This tone poem

literally "A Hero's Life", was written in 1898. The basic programme of Ein Heldenleben is the struggle of man (the hero) against life: the hero is, of course, Strauss himself. So the work is autobiographical.

The music which is highly enjoyable and is not demanding of the listener ranks among the best of the Strauss tone poems, although Eulenspiegel is perhaps better known. Mengelberg, like Strauss, survived World War II - Strauss to write his deeply moving "Metamorphosen": Mengelberg to pass his last days in Switzerland after charges of alleged collaboration with the Germans during the occupation of Holland. In this recording at a mere fifty-seven, Mengelberg gives us a sparkling and sure-footed performance. Scipione Guido's solo string work is memorable.

The transfer is perhaps slightly less than satisfactory. The treble seems excessive and to play it I needed to use treble cut to its fullest extent. But this is to quibble. Firstly the generous top gives the brass a stridency which enhances this particular work. Secondly I defy anyone to get so much detail out of even mint copies of the original 78 rpm discs. How much detail was in fact recorded in those distant days that was never available to the listener - either because of the limitations of shellac pressings or of the reproducing equipment! This is good value for £1.50.

(2)

E. Bayly

THE SILVER BOW

(Shetland Folk Fiddling Vol.1)

I would use "silver" in this case to indicate the superlative, being something ringing out clearly. We are told its reference is historical, describing the first bow to use white horse hair in Shetland.

Before thinking of this type of music as something to which one listens, I imagine myself in a hall dancing to it. A few selections told me that I should be "lifted" and be whizzing around in happy mood. The instrumentalists are Tom Anderson, Trevor Hunter & Davie Tulloch fiddlers, who play in various combinations either unaccompanied or ably assisted by Violet Tulloch, piano. Each of the group seems to have a light touch and have been good humour when excellently recorded by Fred Kent.

Shetland is not a part of Scotland musically (nor politically). It is more akin to Norway and the Norse influence is very marked in the violin music and the playing styles. In some pieces there are strong resemblances to the "Hardanger" fiddle music even though applied to tempos of reels, hornpipes, etc.

We hear examples of "Shetland Shiver" style of playing, and in that well-known and ubiquitous folk tune "Soldier's Joy", the "drawing bass" from Bressay Island is used, where one or more fiddlers play a rough accompaniment while the rest play the melody.

Shetland's association with the British Isles in later centuries has led to a transport connection with Scotland,

so logically, records of Scott Skinner went there too. This record ends with a tribute to him. "The Dean Brig o' Edinburgh" is played in its original form while "The Banks Hornpipe" is played with flying staccato bowing and rolling arpeggios, very beautifully. Comparing this record with that of Scott Skinner and his driven bow provides an interesting study.

This is Topic 12TS 281.

ITALIAN EDISON CYLINDER RECORDS FAMOUS OPERATIC ARIAS & NEAPOLITAN SONGS

Before introducing the much-heralded and now much-remembered operatic series of cylinders of 1907, the Edison Company had a series of Italian records which were recorded there, processed in Orange and the finished items returned to retailers in Europe. Anyone in another country who happened to be sufficiently interested to write in requesting, say, a list of Italian records could order from it and receive the records wherever he might live. In this way the cylinders transferred to this LP were purchased in Maine, USA.

Record one is comprised of operatic arias sung by Sala, Vargas, Rossi, Mielino, Ciccolino and Gambardella. Record two is of Neapolitan songs sung by Francesco Daddi, Rossi, Gianini, Franceschi, Tarneti and Panerai.

Ten of the total of thirty-eight cylinders transcribed on to these records are by Daddi, who is the most important and singer represented, having created the rôle of Beppo in I Pagliacci. I have never previously heard Daddi on two-minute wax cylinders, but his Blue Amberols are found occasionally in Europe. Thus I knew what to expect and was delighted with his Neapolitan songs. Some like "Santa Lucia" or "Torna a Surriento" (wrongly titled on disc and sleeve despite Daddi's correct announcement) are well known but I am unfamiliar with the attractive "Pesca d'Amore". The other Neapolitans are equally good and Signor Rossi is versatile, singing "Un Bacio Rendimi" as well as a 'laughing song' and a Don Pasquale aria.

The operatic record includes a fine version of "Angelo Casto e Puro" from Donizetti's little-performed "Il Duca d'Alba" sung by Signor Sala. Most of the arias included are the "favourites". Ciccolino sings with gusto the "Devil's Serenade" from Faust, one of his first recordings for Edison, he being an artiste of that company over a great many years.

I find this set extremely interesting for many reasons commencing with the fact that included are some of the earliest serious attempts to record opera on cylinders; they are exceedingly rare in original form so we must be grateful to have them so conveniently and cheaply available and, they are very pleasant to listen to. They have been recorded by placing a microphone in front of a six-foot horn attached to a Triumph phonograph whose big-sprung motor has given very smooth running. The result is very crisp and clear and is the best re-recording I have heard produced on LP of acoustic replay of cylinders. The phonograph must have been in first class condition. Edison Enthusiasts and operatic & Italian song-lovers will enjoy this.

It is available from Music Wonder House Recordings, 18. High Street, Wiscasset, Maine 04578, USA.

A R E V E L A T I O N

I do not in any way wish to dampen any enthusiasm for the record set which I have just reviewed, but must say that Thomas A. Edison never heard just how good his own recording techniques on cylinders were for he only played them back on his own Phonographs. Many enthusiasts have experimented with electrical reproduction of cylinders. The first results were good, then came further improvement, until quite recently I was bowled over when I received a tape recording of cylinders played electrically by J O E P E N G E L L Y, which is just so incredibly wonderful, putting it way ahead of any I have heard previously. With this new technique it is revealed that Edison cylinders had a full round tone, added to which the fast recording speed of 160 rpm with no groove pinch at the centre (as a disc) resulted in an even tone right to the end of the recording. I hope that Joe does not object to this mention in our pages and I also hope that one day he will be able to reveal his startling results to the world.

'I B E L O N G T O G L A S G O W' by Will Fyffe

Nostalgia has allowed the memory of Harry Lauder to overshadow the magnitude of other Scottish artistes before and since.

One of these was Will Fyffe who developed his own style of very human characters albeit a little 'guyed', exaggerated, or of comic-situation in conception. His famous "I belong to Glasgow" is modelled upon a drunk he once encountered at Central Station, Glasgow, "Feared of Mrs. McKie", is the henpecked husband, the "Landlord of the Inn at Aberfoyle" is an artful village publican, and "Ye can come and see the baby" is a very natural first-time father.

"The Railway Guard" makes fun of the Highland railway and "I'm 94 today" is as active nonagenarian about to marry again to spite his sons! "Uncle Mac" is the rich relation returning from the "Colonies" to be set upon by avaricious relations.

Unfortunate economic conditions and landlords caused a depopulation of the Scottish Highlands resulting in young people in every generation seeking work in the cities of the world and consequent upon it sentimental songs such as "The train that's taking you home" and "Sailing up the Clyde."

Will Fyffe's style is confidential, resulting probably from the fact that his stage career was largely in the era of the "Variety Theatre" with microphones. His patter, in the theatre, as on all of these records, was spoken into a microphone. He made acoustical records for Regal in the early 1920's. Most of those included here are from 12-inch Columbia, with some from 10-inch Columbia & Regal.

A concise and perceptive sleeve note appraising Fyffe is written by Ralph Harvey. As a bonus for mature collectors, every matrix number and recording date is given.

The most recent recordings, two from December, 1939,

with their secret patriotism due to the recently-started war, are the only two entirely composed by writers other than Fyffe himself.

I had never previously heard the song "It isn't the hen who cackles the most". What a great Pantomime hit this would still be and how the audiences would join in the chorus! It would also be a good song for audience-participation for modern groups like "Kosmotheke" who are reviving music hall songs around the clubs and pubs of 'The Midlands'.

Will Fyffe also appeared in films and was seen on television.

Enjoy this great Scottish artiste on World Records SH 200, excellently transferred from the original 78's.

B A N D S O N F I L M

Harry Roy & Nat Gonella

The entry of EMI Ltd. into films has given the company access to some film archives among which was "Everything is Rhythm" with its story written around Harry Roy's band. There was also a ten-minute 'short' of Nat Gonella and his Georgians playing.

At this stage of his career Harry Roy was also "news value" because of his recent marriage to Miss Elizabeth Brooke daughter of "The White Rajah of Sarawak", as well as leading an excellent dance band. One concludes that the plot of the film was sufficient to string the band numbers together, plus a little acting from Mr. & Mrs. Roy.

Other versions of some of the tunes from the film appeared on regular 78 rpm issues. The sleeve note tells us the plot briefly, indicating where the musical items fit. As many of them were big "production numbers" we hear tap dancing by Phyllis Thackery, Johnny Nit & Harry Roy himself. The legendary Mabel Mercer sings "Black Minnie's got the blues", while Mrs. Roy joins her husband in singing "Life is empty without love", "Man of my dream" and "Sky high honeymoon". Possibly in the wake of the Astaire-Rogers "Continental" is a catchy "The Internationale".

The transfer from film soundtrack has been well accomplished for both bands by A. W. Lumkin. The frequency response is just what one might expect from a 1936 film. No wretched echo or "empty cinema" effect has been added and the who sounds clean. There is no surface noise on the Harry Roy section.

The Nat Gonella Georgians contribute four tunes which are taken from one of the 1935 ten-minute band shorts devised as programme fillers. The first tune, "Georgia on my mind" has some background noise, as from a scratched film, but it is not worrying, diminishing as the song proceeds. Nat and his Georgians were in fine form for this film which was well recorded originally.

The other three tunes are quite clean. It is obvious that Mr. Gonella had listened carefully to Louis Armstrong for one hears some of his phrases reproduced, but there is added much of Gonella's personality which put him among

the leaders of our dance band trumpeters. The other six Georgians support him here so well with great precision and attack, for apart from "Georgia" the tunes are played quickly, especially "Tiger Rag".

Altogether a **very** interesting record which we hope may be followed by others if available to EMI.

World Records SH 197.

THE VERY BEST OF HARRY LAUDER

Most of these songs will be well-known to readers because they remained in Lauder's repertoire for many years most being electrically recorded, even performed by him personally on radio.

Anyone knowing only his electrical recordings notices how young and strong his voice by comparison which is understandable. Those possessing his Edison or Pathé cylinders (or Pathé discs) will know the voice of the young Lauder.

I have heard most of Lauder's recordings and while the patter for many songs remains basically the same over the years there are interesting variations. Such an one is "It's nicer to be in bed" in this set which receives quite a different treatment from others. Also, the stage presentation of such a song would be longer than recorded, so probably no one disc of a song would contain all of the stage patter. (This is noticeable from the recordings of other prolific recorders such as Billy Williams and Jack Pleasants, the latter's Edison four-minute cylinder of "I'm shy Mary Ellen" being the only recording of it with all the verses).

Here we return as near as we can to originality because 13 of the 16 songs on this Lp were recorded between 1907 and 1913 by Will Gaisberg (an extremely under-rated man).

The sleeve note unnecessarily makes Lauder an "Establishment Figure" and one of "middle class morality", but as one constantly in contact with collectors and others all over the world I know that Lauder was, and still is so long after his death, a far better ambassador for Scotland than those bleating such phrases, through his great songs.

This disc is good value for money for 15 of the 16 songs included were twelve-inch recordings, in which form they are of legendary rarity.

Even allowing for the age and rarity of these originals they have transferred well to Lp. It is obvious that different recording-cutters or studios were used as varying tones are noted for the different sessions.

A glance at the list of songs included supports the title of his very best..... Stop yer tickling Jock, I've something in the bottle for the morning, She is my Daisy, I love a lassie, Wedding of Sandy McNab, That's the reason noo I wear a kilt, Tobermory, The lass of Killiecrankie, The saftest o' the family, We parted on the shore, Roamin' in gloamin', Wee deoch-an-doris, Wee hoose among the heather, It's nicer to be in bed, The waggle o' the kilt, The end of the road.

The only song not composed by Lauder is 'Wee Deoch-an-Doris. World Records SH 199.

"SOME OF THESE DAYS"

S O P H I E T U C K E R

I fancy that I have said previously in these pages somewhere that Sophie Tucker's style was called 'Coon shouting'. She was only one of several 'greats' up to fifty or sixty years ago, but other major competitors like Stella Mayhew, Josie Sadler, or Anna Chandler seem to have retired to domestic life, and do not appear to have come to Britain. Sophie Tucker went on to develop the style to her own advantage over the years, as exemplified by these reissues.

Having been born Sophia Kalish of fleeing Russian Jewish parents who settled in USA, Tucker is an elongation of her teenage married name Mrs. Louis Tuck.... from whom she ran away from Hartford to New York seeking fame and fortune. After "singing for her supper", in 1909 she appeared in the Ziegfield Follies until she drew more applause than the star performers, Nora Bayes and Eva Tanguay. From then her own stardom was assured.

The opening songs in this reissue, especially the 1923 "Aggravating Papa" reminded me of the negro songstresses Bessie Smith, Sara Martin and Ada Brown who had songs in the same big-voiced, dominating, self-assured style. Sophie's voices blasts like a trumpet, though later than the span of this selection (1923-37) her performance became more akin to a monologue with musical accompaniment.

Her first appearance in London was in 1922 at the Hippodrome Theatre; she returned many times until in 1965 she was at the Talk of the Town and also participated in a television memorial tribute to Jack Hylton. She died on 9th. February, 1966. Seven of the titles included in this selection were recorded in London. The accompaniment was provided by Al Starita's Piccadilly Players (1928) and Harry Roy's Band (1934), the latter being especially suitable for "Louisville Lady", while the former suits the mood of "He hadn't up till yesterday". Years ago, there was another EMI selection of Sophie Tucker (Music for Pleasure 1164) singing only songs recorded in London. If you already have that there is no great inconvenience for only two are repeated here, the bonus being that the W.R. remastering is slightly superior.

Miss Tucker began her recording career with Edison two-minute cylinders and soon went to 78 rpm discs, of which her output was not as great as one might suppose for such a perennial artiste. But as she says in "Life begins at forty", it is not the quantity, but the quality which counts.

Songs like that became virtually her own property. So did "Some of these days" as well as others written specially for her and included here, "No one man is ever going to worry me", "My Yiddisher Momme", "Stay at home papa" in which Jack Yellen co-operated with various others, including frequently, Ted Shapiro who was her accompanist from 1921 till her death and who is occasionally heard speaking appropriately as the lyrics require. There is a total of 17 originals on this record, their matrix and recording dates being given.

763

As inferred above, the transfer to Lp has been achieved immaculately by John Wadley. I hope that W.R. will re-issue on its own label the items formerly on MFP including some other London titles to fill it up. Being greedy, I should also like a USA-recordings companion which just must include the superb "Fifty Million Frenchmen Can't be wrong."

This is World Records SH 234.

R U D O L F F R I M L in L O N D O N
The Blue Kitten, Katinka,

The Vagabond King, The Three Musketeers
Born in Prague in 1879, and dying in Hollywood in 1972, Rudolf Friml was almost the last surviving composer of the the "Viennese" style of operetta, being survived only by Robert Stolz. Friml had a classical training under various eminent teachers and became accompanist to Jan Kubelik with whom he visited USA in 1901.

Fame came to Friml by chance when a row developed between composer Victor Herbert and leading lady Emma Trentini, so Friml, known as a composer of light pieces was called in at short notice to provide the music for 'The Firefly'. Its immediate success assured him of his career.

It would seem that no actual London cast recordings were made of 'Katinka' but we are treated to an enjoyable selection by the Mayfair Orchestra, acoustically recorded in 1923. (HMV)

Although most of the Friml operettas were produced in London they did not always come in the same sequence as written. Additional songs by other composers were sometimes included, one such, "Hard Boiled Herman" was Billy Merson's big comedy number in 'Rose Marie', while the romantic lead was played by the incomparable Derek Oldham and Edith Day from whom we hear "Rose Marie", "Indian Love Call" and "Pretty Things" accompanied by the Drury Lane Theatre Orchestra conducted by Herman Finck. These acoustic recordings show what quality had been attained just prior to the introduction of the electrical system. (Columbia)

'The Blue Kitten' was recorded by HMV in 1926 and included the wonderfully vivacious Ethel Levey who contributes three rollicking songs "Cutie" and "Head over heels in Love" (both with Roy Royston) and "Me-ow" of which the lyric about a lady typist making good in Paris gives Miss Levey scope for cheeky impertinence. Veteran British comedian W. H. Berry was given full rein in two songs written by Howard Carr ("Summer is Here" and "Breakfast in Bed"). Carr was musical director at the Gaiety Theatre. (Berry had an excellent recording voice and began 'way back' with black wax British Columbias).

Derek Oldham again played the lead in 'The Vagabond King' with Winnie Melville and their duets "Only a Rose" and "Love me tonight" are heard. Nora Blaney, with own piano accompaniment sings Hugetee's songs. These were studio recordings.

The 1930 Columbia recordings of 'The Three Musketeers' were made in the Drury Lane Theatre and they are excellent. Five of the six songs feature the fine lead, Dennis King, who, as Peter Gammond's sleeve notes tell us, created several of

Friml's lead roles, "being to Friml what Tauber was to Lehar" He was a fine singer with a voice of great power. I confess to somehow never having heard this operetta, nor any recordings of it. I have missed much and liked its music immediately, especially as performed here by Dennis King and one wonderful song by our own British Raymond Newell, "Ma Belle".

For me this music made an excellent climax to a fine tribute to Rudolf Friml.

This is World Records SHB 37 (a two-record set)

* * * * *

Fortunately, many of the London casts were recorded, principally by Columbia and HMV, singing 'their own' songs from the great shows frequently accompanied by the actual theatre orchestra. This was rarely the case in USA. The competition between the two great companies to secure the rights to a new show became very keen. Luckily, the recordings of both are available to World Records who can compile a comprehensive volume of a composer's work, or an artiste's career. In our next issue we shall review the two-record set of Jerome Kern 1914-23. At this juncture, World Records are renewing promotion of all of their 'Show' re-issues, so if you have experienced any difficulty in obtaining them, now is the time to pester your favourite record shop. We have reviewed most of them in these pages, except that of Noël Coward's work.

* * * * *

RAY NOBLE

"Ray Noble plays Ray Noble"

The tunes included in this selection of Ray Noble's band playing his own music are-

Brighter than the sun; I'll be glad because of you; By the Fireside; If you'll say yes; I'll do my best to make you happy; Love is the sweetest thing; What more can I ask?; Goodnight sweetheart; The very thought of you; Happy and contented; Love locked out; Spanish eyes; That's what life is made of; It's all forgotten now; The touch of your lips.

Reading that list I ask myself, "How far would Bing Crosby have gone without Ray Noble?" Although not written especially for him, several of the above were 'big numbers' for Mr. Crosby.

Noble's band was the 'house band' of HMV (later EMI) in the early 1930's for which he drew players from various London bands for the recording sessions. Presumably all 'good readers' they played his excellent arrangements impeccably creating a style in which the melody remained the principal ingredient with variety to maintain interest. Short solo passages inserted occasionally would have pleased those also interested in 'hot' music. Through the medium of his records, Ray Noble became well-known in USA where he went and took up residence. He was greatly loved by 'Society' being the personification of an 'English Gentleman' in manners and speech.

Most of the vocals are sung by Al Bowlly, blending to make a very tuneful whole. Another fine addition to the dance band series, this is World Records SH 198.

Collector's Guide to the Spring-Wound

Cylinder Columbia Graphophone, 1894-1910

This is a very useful guide through the maze of Columbia cylinder Graphophones compiled by Howard Hazelcorn, who minutely unravels intricacies and little differences necessary to sort one model from another in certain cases. This is welcomed scholarship filling a great gap in our knowledge, which could only have been undertaken in USA where Graphophones originated.

Most usefully, the serial numbers of each type are shown by each type which will greatly assist investigators. Fourteen different reproducers are illustrated together with a handy tabulation showing which reproducer went with each Graphophone. I would have liked a similar table for horns (ignoring the fact that they were often sold in Europe with German-made horns).

Some 44 models are described, but unfortunately only 19 are illustrated. Perhaps minor variations need only a description, it becomes confusing when "references back" through more than one model are given.

I would have especially welcomed more and bigger pictures of the "Eagle", "Q" and MacDonald types, for out of them grew the Pathé machines. As Pathé at first made Graphophones under licence before making their own "Coq" and "Aiglon" etc. the point is more important and relevant than is perhaps realised in USA.

There is a table at the back trying to estimate the rarity of each model by those known to exist. I feel that this can only be purely irrelevant because it is too premature to rush to print with, for more reasons than I care to waste space upon.

Initially, this incorrectly pre-supposes that a collector knows what model he has!

Sadly, my critical remarks occupy more space than the praise. It would seem that Mr. Hazelcorn has done his share of the work thoroughly, but his publisher has not given him the lavish presentation his work fully deserves, for it should have been the definitive publication on the subject. Dimensions are not given.

Every self-respecting collector of talking machines M U S T buy this, for otherwise he is incomplete in his knowledge. Price \$6.50, it is available from APM Press, 650. Ocean Avenue, Brooklyn, New York 11226, USA.

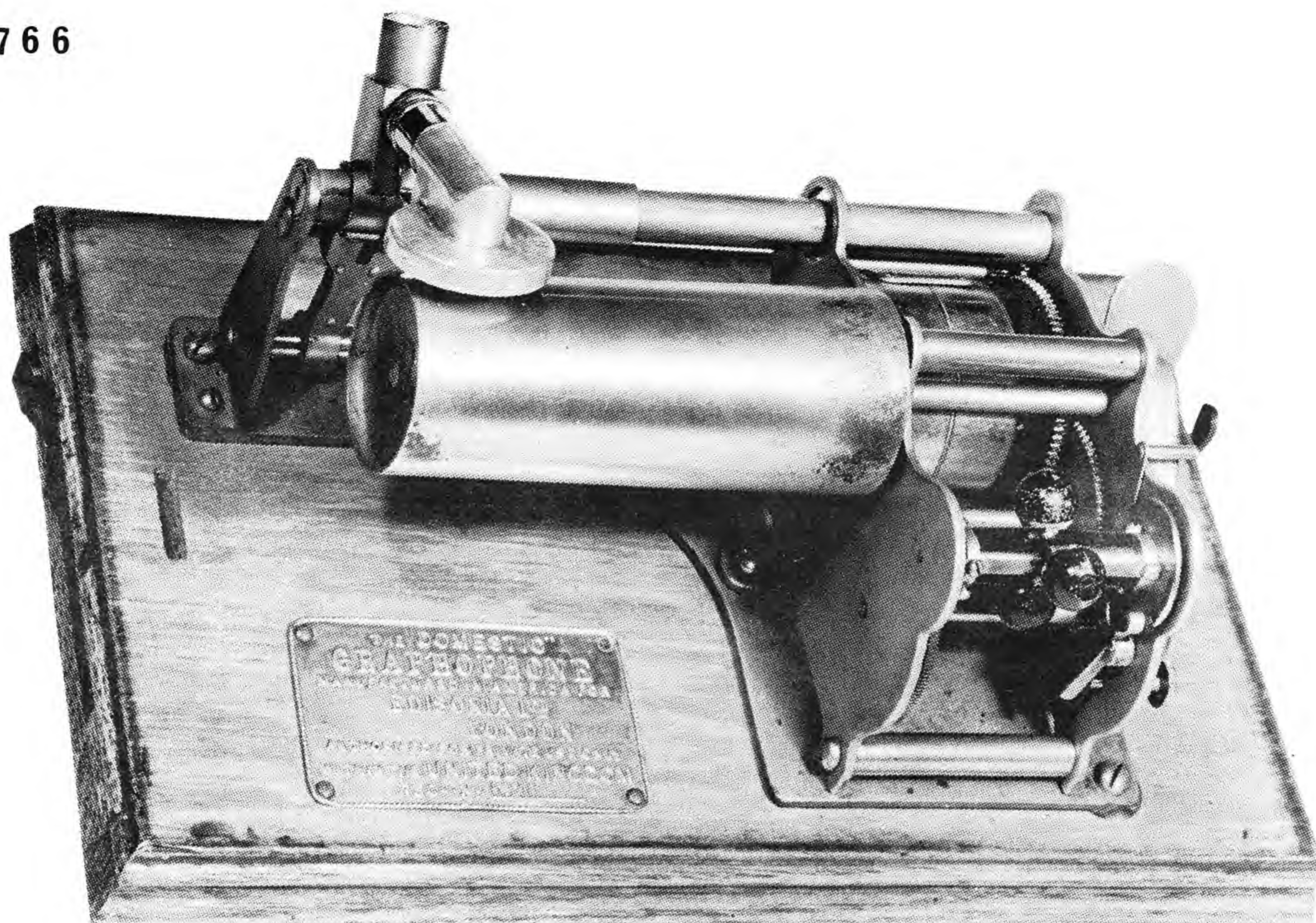
OPERATION & CARE OF THE EDISON (disc) PHONOGRAPH.

This handy 1925 booklet has been beautifully reprinted in Australia and is necessary reading for owners of disc phonographs, or those who collect printed items about the hobby. Price \$Aust. 2.00 plus postage from Dr. Gary Scroop, Dept. Human Physiology, University of Adelaide, Adelaide, South Australia 5001.

(I have only one very small but important criticism, there is nothing printed upon it to say that it is a reprint. We must all try to beat the crooks.)



The Columbia Graphophone
Model AT and its motor.



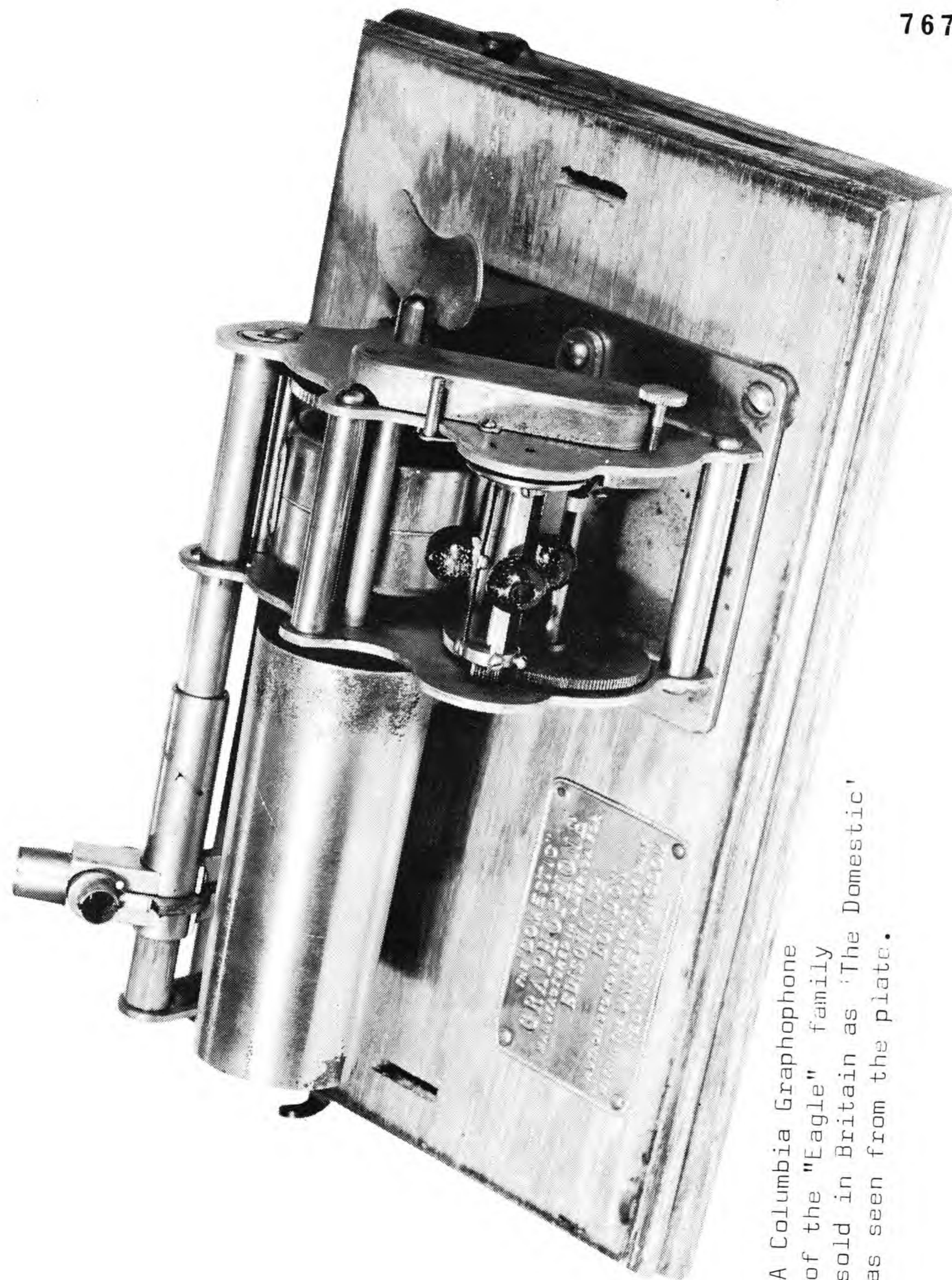
OUR ILLUSTRATIONS

The desert-like conditions experienced here in Bournemouth with virtually no rain from May to 28th. August made me think of summertime advertising by the Gramophone Company in days of yore and reproduced in our pages are various items I have photographed over the years. The front and back covers show "Take it with you on your holiday" dating from c.1910. I thought I had one about returning from holiday, but could not find it! It shows a porter wheeling a barrow full of luggage with a Gramophone on top, if I recall correctly. In July, 1909, to coincide with the introduction of the Pigmy Grand there was a four-page leaflet showing it, and how it could be used out-of-doors for a picnic, complete with Nipper. We omit the first page which merely said, "Something New for Summer". In those days, the talking machine trade fell off in the summer, hence the attempt to create a use for it.

The illustration of the early G & T 'Monarch' came from a single piece, of a torn advert one assumes, for it bore no writing. It is obviously demonstrating a cabinet for sale in which a Gramophone could be stored. It is assumed that the horn must have been placed neck-end uppermost on the top for no space remains inside! Does anyone possess such a cabinet? It would probably have a transfer (decal) giving the City Road address. The picture is indistinct, but do I perceive the early straight tonearm?

On pages 766-769 we show three Graphophones, plus a close-up of a plate of a fourth.

TWIN Ernie Bayly says... I have seen no catalogue showing it, but British T W I N discs appeared for a brief initial period minus a catalogue number on the buff label, having only a "single face" number for each side. He has now seen two such types. Anyone owning such discs is invited to send in full details.



A Columbia Graphophone of the "Eagle" family sold in Britain as 'The Domestic' as seen from the plate.

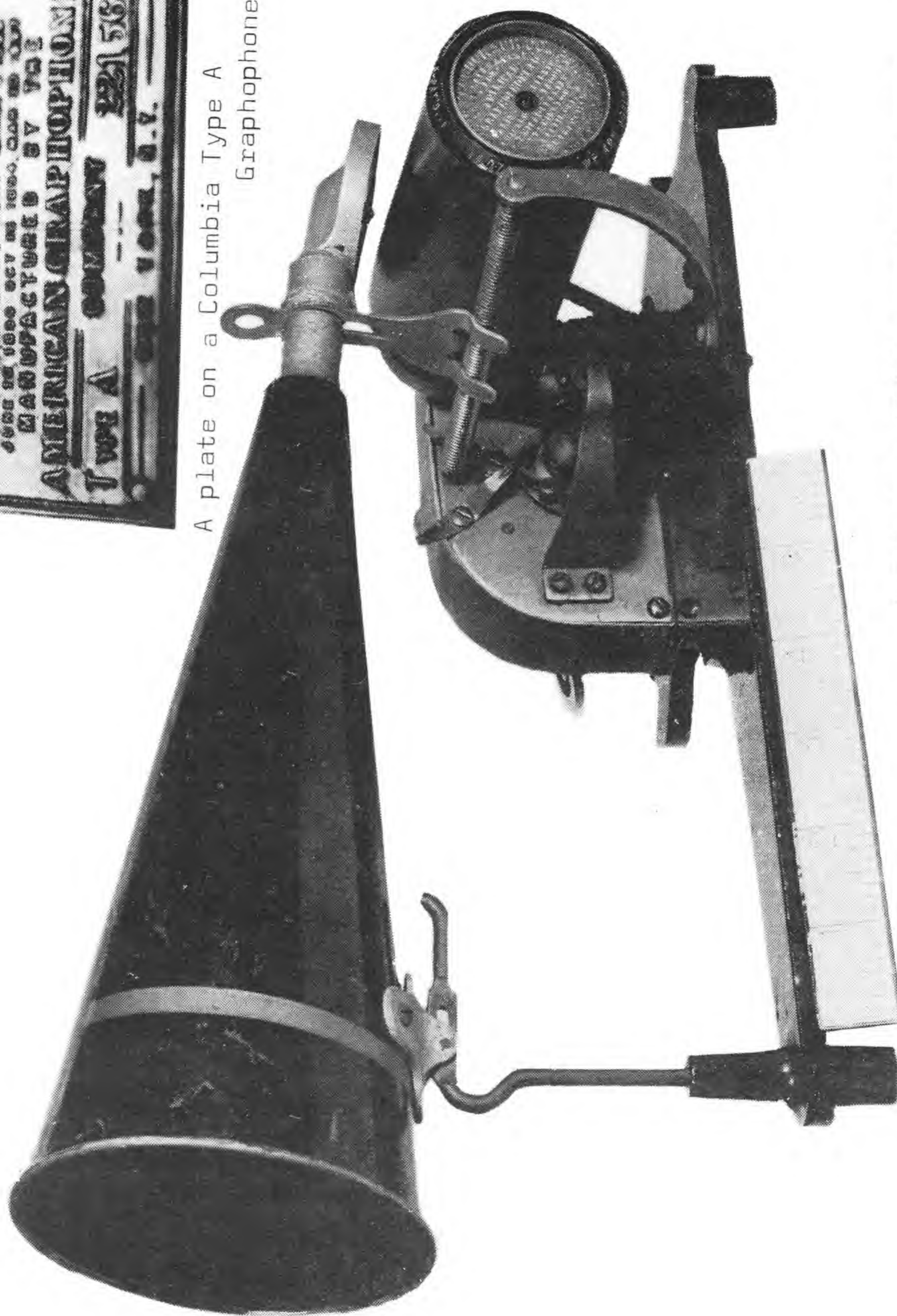
768



Type AP/AQ Graphophone



A plate on a Columbia Type A
 Graphophone.



A Columbia AP/AQ type Graphophone

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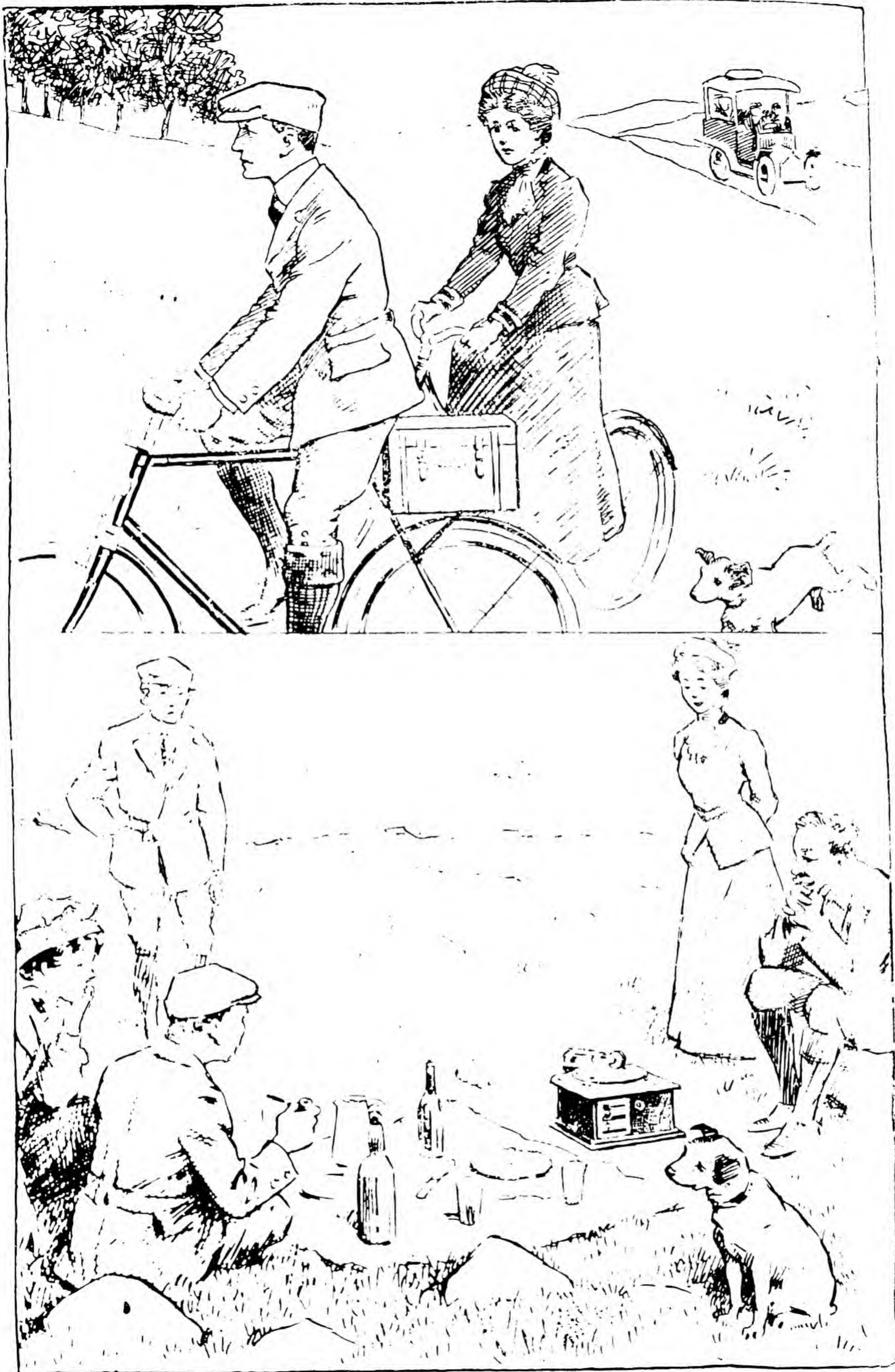
THE "PIGMY" GRAND.

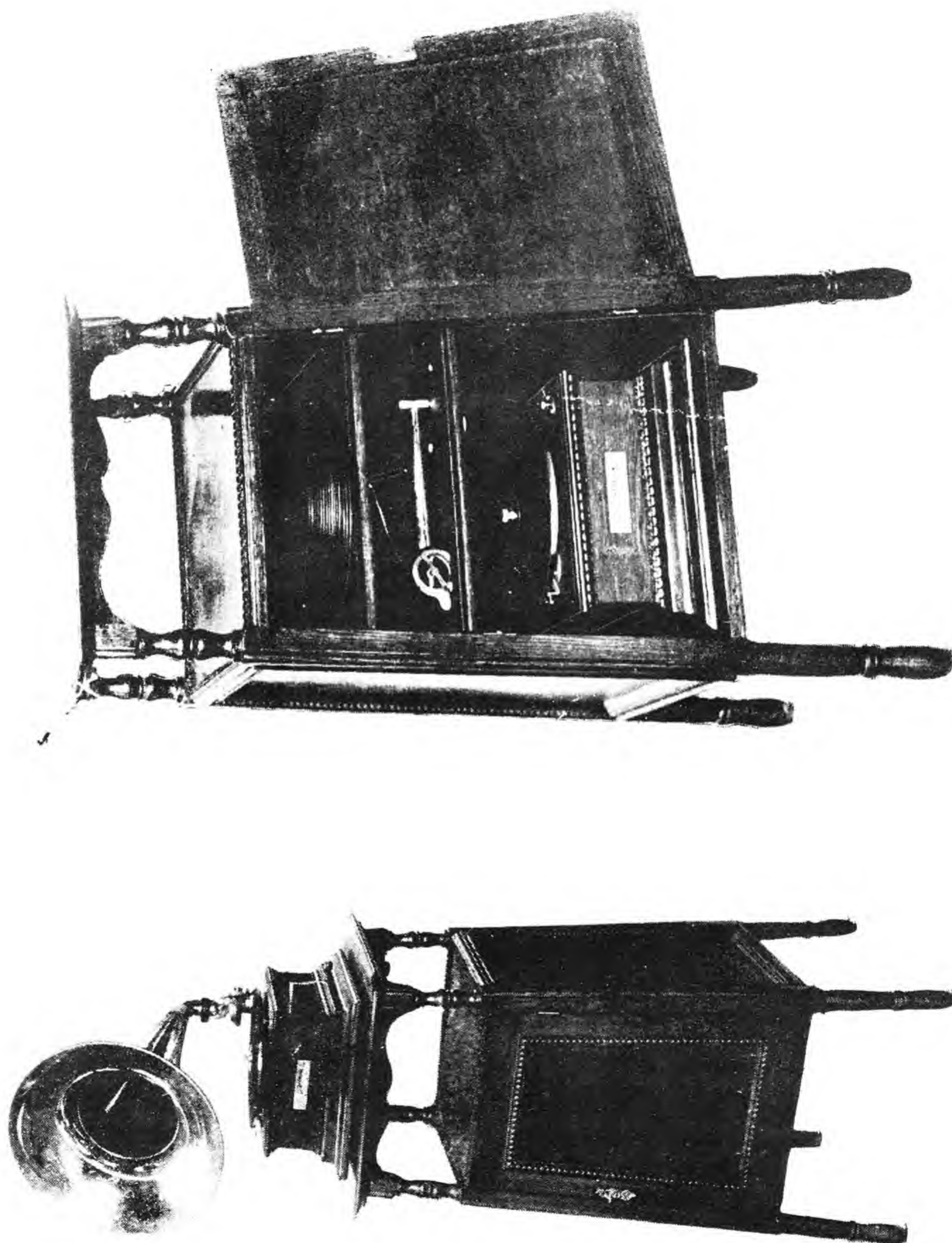


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Victoria, Australia. price Aust \$ 10.65 + \$1.70 post.

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The Blackpool Tower is 100 years old this year. Over its Century it has provided pleasure and entertainment for many millions of people, either of itself or the adjacent buildings - the ballroom, circus, aquarium, etc. Record collectors all over the world will be familiar with its existence from records made there, principally, perhaps, by Reginald Dixon playing the organ(s) and Bertini and his orchestra. The Blackpool Tower complex is now part of the entertainment group of EMI Ltd., and we wish it a Happy Birthday, long may it survive!

ART TATUM. In 1953/4 this blind jazz pianist, with a playing speed as fast as Horowitz & other classical players, recorded some 200 'tunes' for Norman Granz which were sold variously soon after. A year or so ago Polydor reissued 125 in a 13-LP set Pablo 2625 703. We hear that deletion is possible owing to lack of sales. Those interested should heed this. We are shocked by the lack of interest in genius - or was it always so?

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THE GRAPHIC

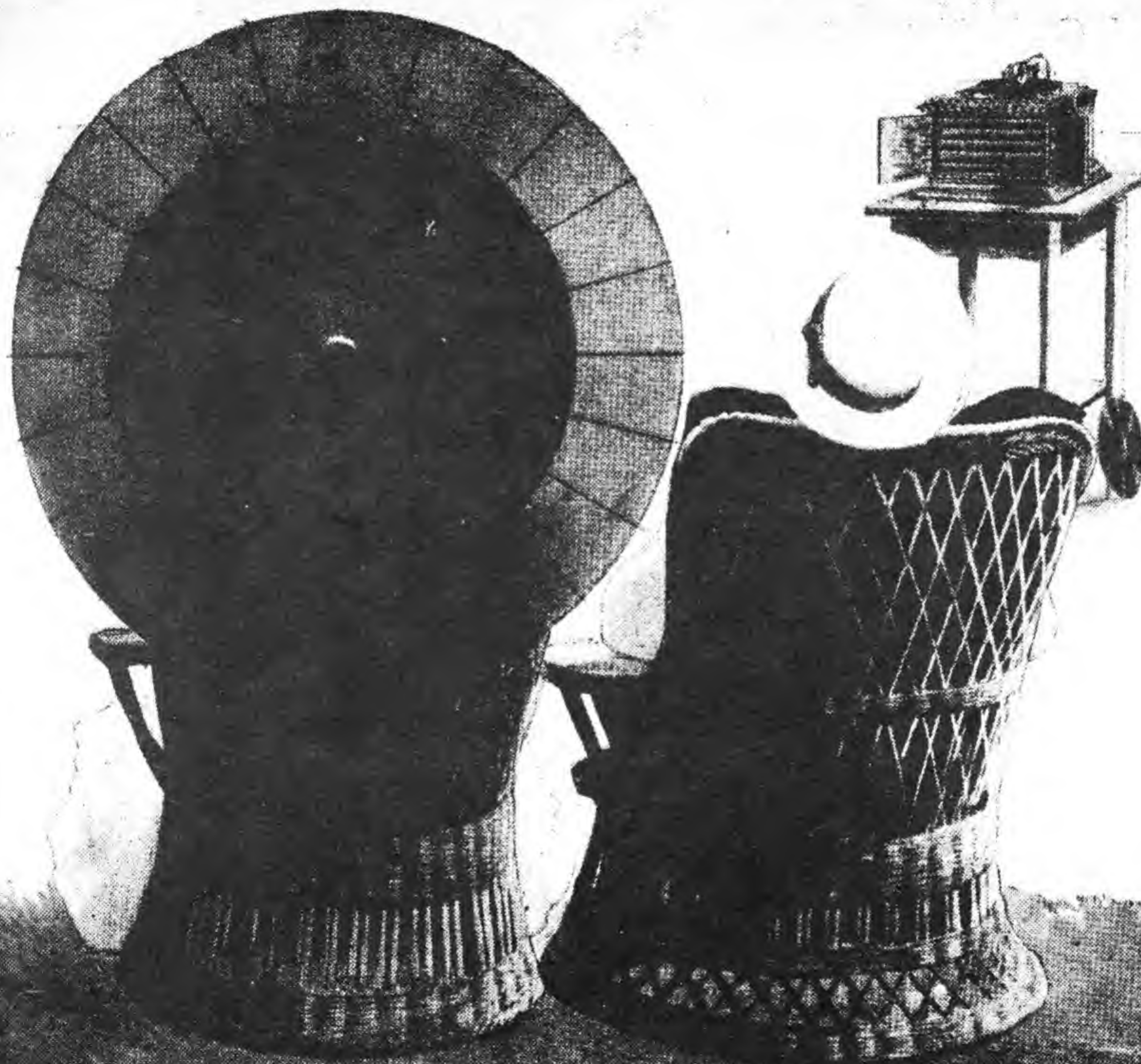
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